TONY IOMMI: THE SABBATH RIFFS

MARCH 1996

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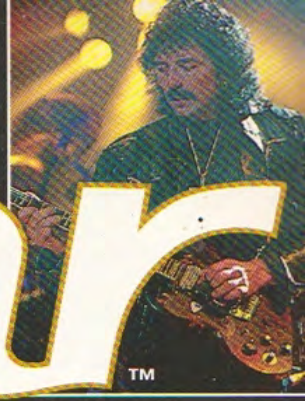

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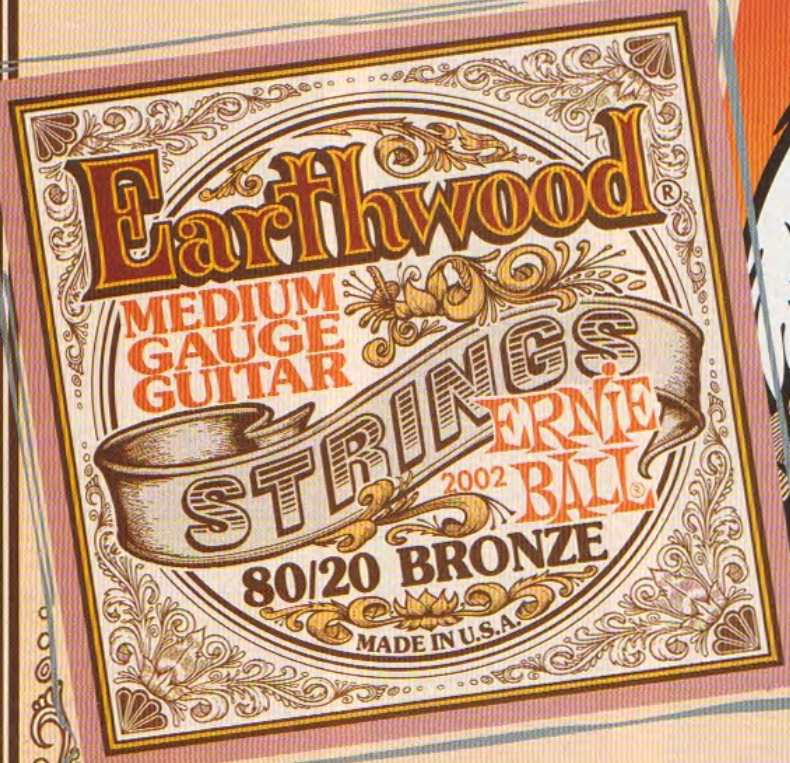

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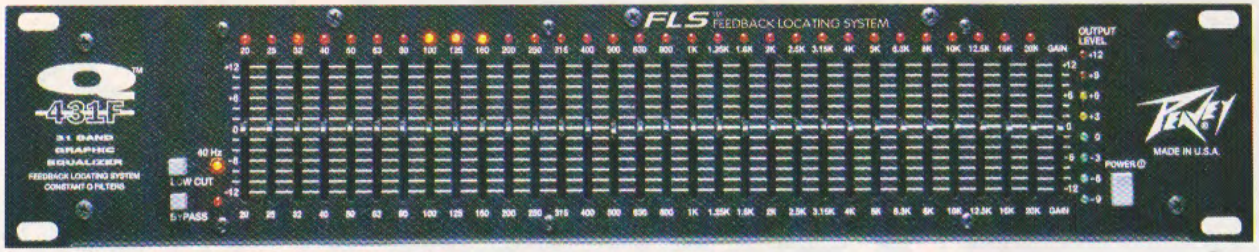

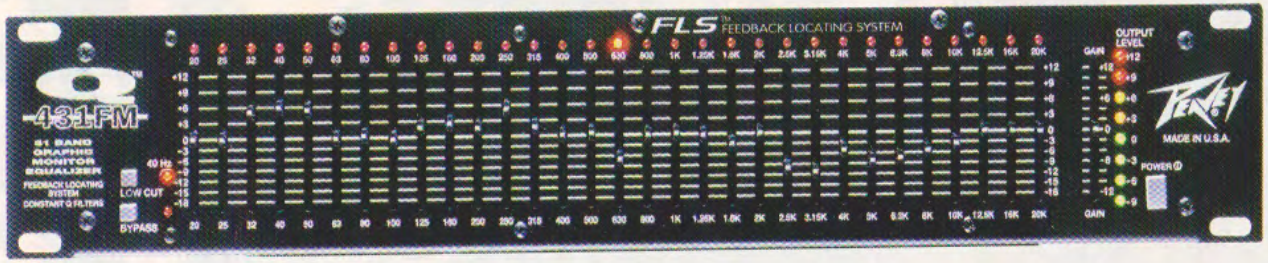

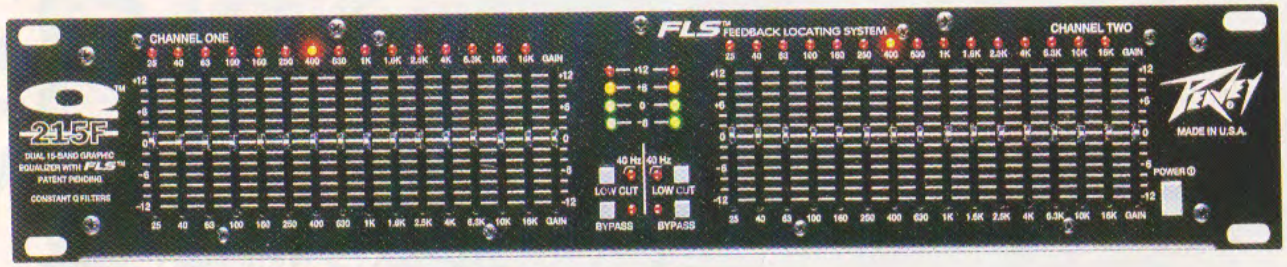

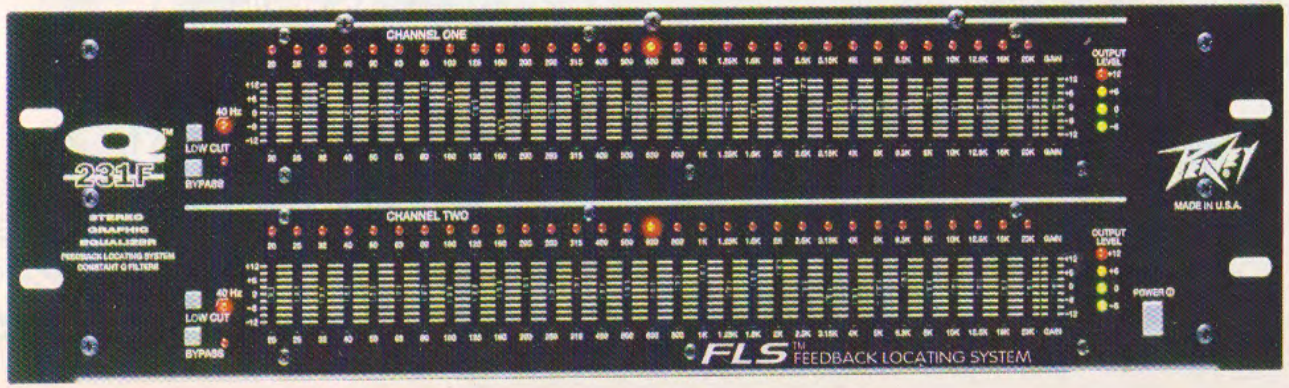

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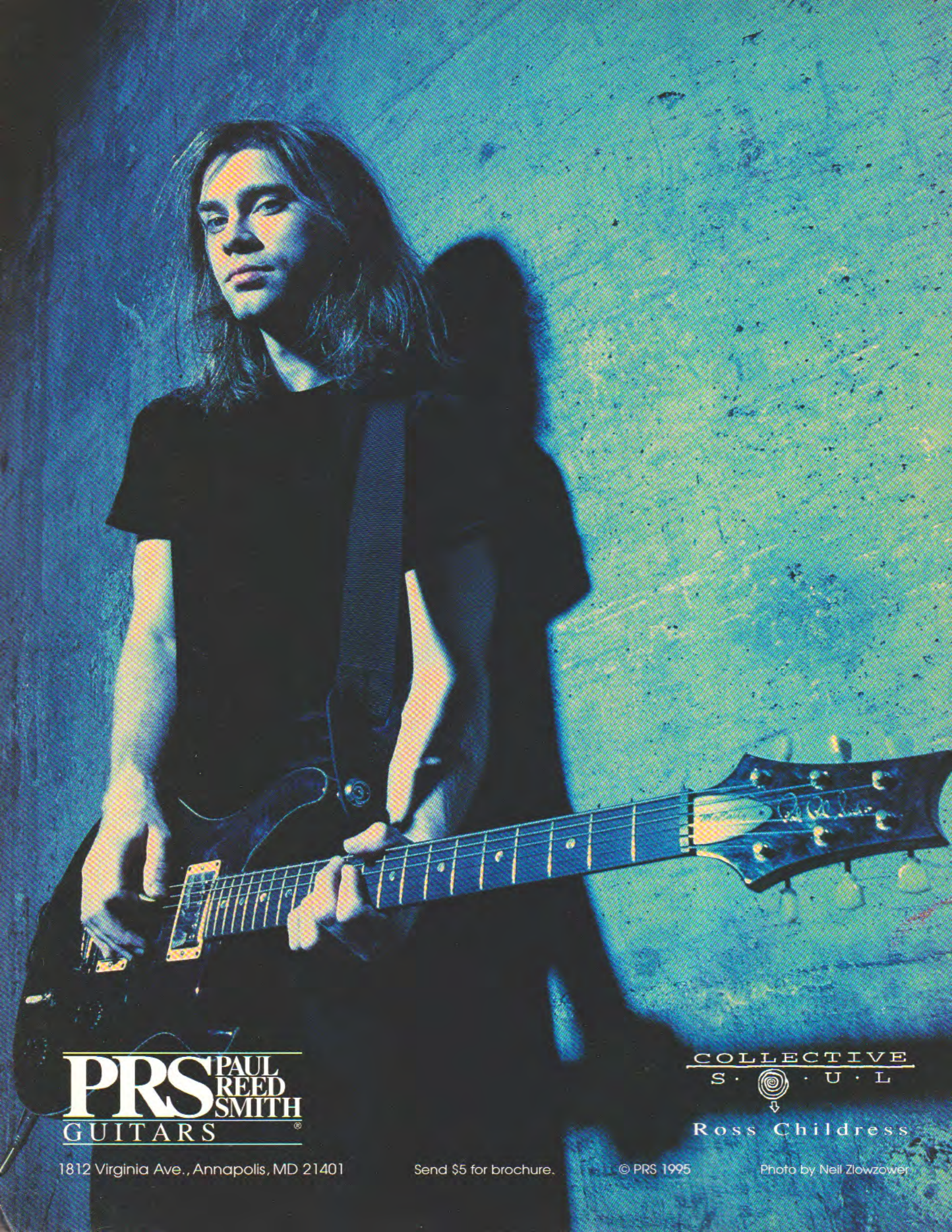
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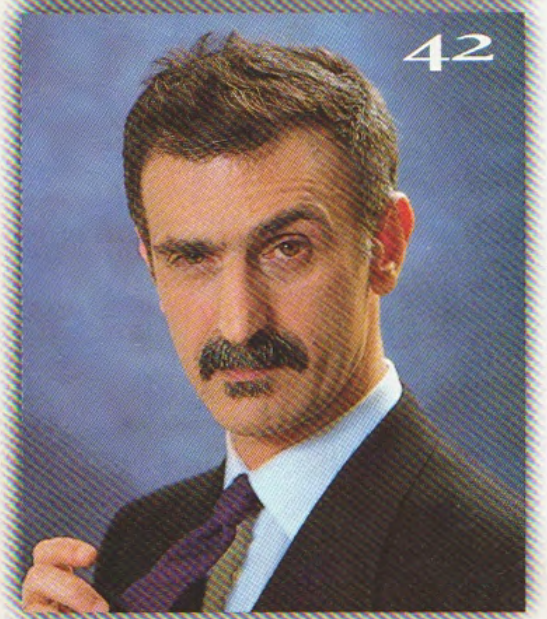

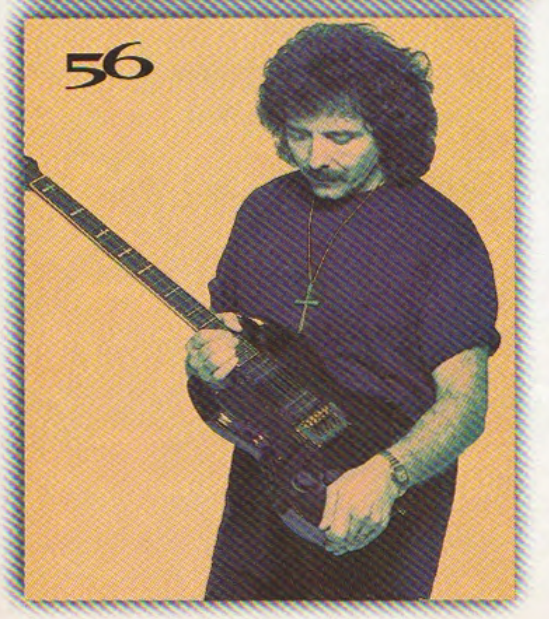

Cover inset photos: Tony Iommi by Ken Settle, Frank Zappa by Ebet Roberts
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Opening Act

WORK, WORK, WORK

Dave Pollard

A number of us from the *Guitar* staff went to see King Crimson and the California Guitar Trio when they performed here in New York City just as this issue was coming together. While we were each fans to one extent or another, none of us was rabid in our admiration of Fripp and company. We simply appreciated Crimson for what it was, and we each had our favorite Crimson records and preferred lineups.

Until we saw the band live. That changed everything. Immediately we decided on this month's cover story and the inclusion of "VROOOM" in our song lineup. It took all of about three minutes.

The band was playing at Longacre Theater in Manhattan on an extremely cold evening. We toughed it out by quitting work early and heading downtown. Opening the show was the California Guitar Trio, a group that *Guitar Shop* editor Pete Prown believes may be the future of acoustic guitar. Actually, he might not be too far off the mark. The trio can do more with acoustics than most bands can do with two electrics, a bass, and drums. Rarely do you see acoustic guitars get the kind of workout that they were given by The Trio, and it far exceeded our expectations. By a mile.

Then it was Crimson time. Suffice it to say that live King Crimson, in the form of the double trio, can make an art-rock believer out of even the most jaded guitar cynic. Precision, bombast, chops, monster sound, showmanship, you name it—it was there. Our jaws dropped—this was rock and roll for guitarists of all shapes, sizes, ages and political preferences. It was the way chops guitar should be played live.

The next night we went to see Mike Stern play his weekly gig at 55 Bar, a small club in Greenwich Village (I know, we have rough jobs). Stern, whose new album, *Between The Lines* (Atlantic), is due out next month, first gained notoriety as Miles Davis' guitarist of choice some years back. Because of that gig, many consider him to be a fusion guitarist. But at one o'clock in the morning, in front of a crowd of Manhattan beer drinkers and hellraisers, he rocked the roof off of the basement bar with speed and overdrive that would have crippled most shredders at a distance of fifty paces.

From those two nights of tough, analytical editorial research, we came up with this issue. King Crimson became the basis for "The Outsiders" (with Adrian Belew providing a natural tie-in to Frank Zappa), and Mike Stern was gracious enough to join us for Over The Top.

And you thought running a magazine was easy.

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Kerry O'Brien, Steve Gorenberg, Paul Pappas, Jeff Jacobson

MUSIC ENGRAVER
Wojciech Rynczak

CONTRIBUTORS
Jon Finn, Tony Franklin, Reeves Gabrels, Bob Gulla, Eric Mangum, Mike Mettler, Buzz Morison, Steve Morse, Pete Prown, Lisa Sharken, Alex Skolnick, Jeff Young

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Jason Zasky

ART DIRECTOR
Stephanie L. Warzecha

SENIOR DESIGNER
Rosemary Cappa-Jenkins

GRAPHIC ARTIST
Daniel V. Zaccari

PRODUCTION MANAGER
Glenn R. Filippone

ASSOCIATE PUBLISHER/ADVERTISING
Barbara Seerman-Caravetta

ADVERTISING DIRECTOR
Christopher Gentri

ACCOUNT/PROMOTIONS MANAGER
Peter Seidel

ADVERTISING TRAFFIC MANAGER
Anne Bristol

PUBLISHER
Howard Cleff

CIRCULATION MANAGER
Maria Coyle

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GETTING BETTER ALL THE TIME

I just had to say how impressed I have been with the last few issues, especially the articles with Jon Finn on modes and pentatonics. It's nice to get the mag in the mail and have something else to do with it other than learn just the songs. The columns are great, too. Open Ears with Steve Morse has been my favorite since the first day I first read it. I also want to thank you for having the balls to do what you want, like the Chilis cover a few months ago, and not falling into the punk revival (nothing against punk, I just don't think you really need a magazine to figure out a punk song).

Thanks again.
Scott Kupka
slayer@nwohio.com

Thanks for the informative January issue of *Guitar*. You guys are really picking up the slack for the past issues you filled with crap. I found the article "Why Aren't You A Better Player?" a positive read. The author brought up some good points. Also, Jon Finn's work is excellent. He has helped me in many ways. Keep it up, dudes.
James Durant
Blairsville, PA

We've been receiving loads of mail praising Jon Finn's work, and are glad to have him onboard. He's taking a breather this month, but will return in April. —Ed.

I really enjoyed the article by Jon Chappell titled "Why Aren't You A Better Player?" in the January 1996 issue. I found some of his suggestions very helpful. I would like to comment, though, on a small bit of misinformation in that article regarding Berklee College of Music. Contrary to the information in the article, Berklee is very academic. Degree students are required to take courses in History, English, Physical Science, and Social Science. The Berklee education is a well-rounded one. I just did not want anyone getting the wrong idea as to what Berklee is about. It is about becoming a well-rounded musician, as well as an awesome instrumentalist!
Stan Thompson, student at Berklee
Boston, MA

You guys are the greatest! I started playing almost 10 years ago now, and if it wasn't for your mag, I wouldn't be where I am today—though that is at home, in my room. I started playing because 1) I always wanted to, and 2) it relieves stress. You guys keep my dream alive, and I'm thankful for it.
Alexander Adamopoulos
Holbrook, MA

BILLY, DON'T BE A ZERO

I have to compliment you guys on the January 1996 issue. Thanks for the transcription of "Little Wing" and the section on the best of SRV. It's probably one of the best issues you guys have put out.

I'd like to take a moment to clear up some things about guitar to those people, like Billy Corgan, that are whining that there are only so many things that they can do on guitar. Wake up, people! There's no limit to what you can do on any instrument. If you're saying that you've run out of things you can do on the instrument you play, you're saying that your abilities have become so awesome that the instrument is limiting you. This is impossible. If anything, it's *you* that are limiting the instrument's abilities. It seems like Billy Corgan is just going through a good ol' case of guitar burnout. Don't worry about it, Billy. You'll come out of it soon, and when you do, I'll be right there laughing at you.
Jaimon Pritts
(address unknown)

I'm writing in response to an article you had on Smashing Pumkins [Jan/96] in which they said they were going to give up their guitars and use technological machines and crap. They said it was new, unexplored territory. Well, I got news for you schmucks—synthesizers came out back in the '80s, and then they were "hot." People decided to put their guitars on the shelf and use the new technology to make different music, and you know what they got? Retro! Stinking, crappy *retro*! The worst thing to ever happen to rock music.

Now, don't tell me there is no new ground to explore with guitars; there always is. I really like the Pumkins, but if they switch over to keyboards and drum pads, I'll never listen to them again.

I'd like to thank *Guitar* Magazine for proving every month that there's still plenty of work to be done on guitars, and I'd also like to thank every band in rock that doesn't use keyboards and technology but chooses to stick with beautifully raw music unaided by some crappy computer. Please don't let us fall back down into the pit of despair and techno—the last thing I want is an '80s flashback!
A devoted guitarist
Edmond, OK

TEXAS TORNADO

I would like to respond to a letter by Matt Gerlinger [Input, Jan/96].

WAKE UP, YOU BACKWOODS HICK. As a respectable guitar mag, *Guitar* is doing an outstanding job catering to the needs of practicing musicians. A guitar is an instrument responsible for a variety of styles. Maybe if you unplugged your distortion box from your stereo, you would realize it. You now have my permission to buy a DOD grunge pedal, turn the "Butt" control all the way up, and commence to screwing your dog, you redneck fuck! Why aren't *you* a better player, Matt?
Ryan Ward
Killeen, TX
P.S. Hats off to Jon Finn on his outstanding column.

CORRECTION RE: OUR DEC/95 COVER STORY: *The Beatles song "Nowhere Man" contains double-tracked guitar, not 12-string. Also, after consulting numerous sources—some of whom disagree—we've concluded that the slide solo at the end of "Drive My Car" was indeed played by George. Hope this settles the issue and lets all you Beatles fans sleep well this month. —Ed.*

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GLITZ over GUITAR

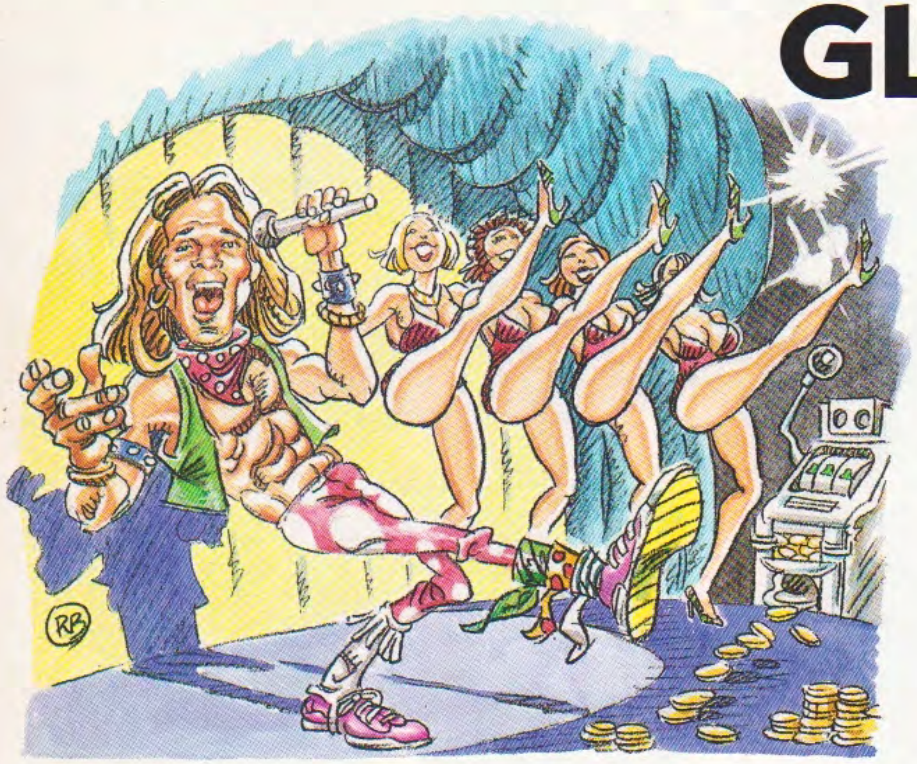


Illustration by Ron Bucalo

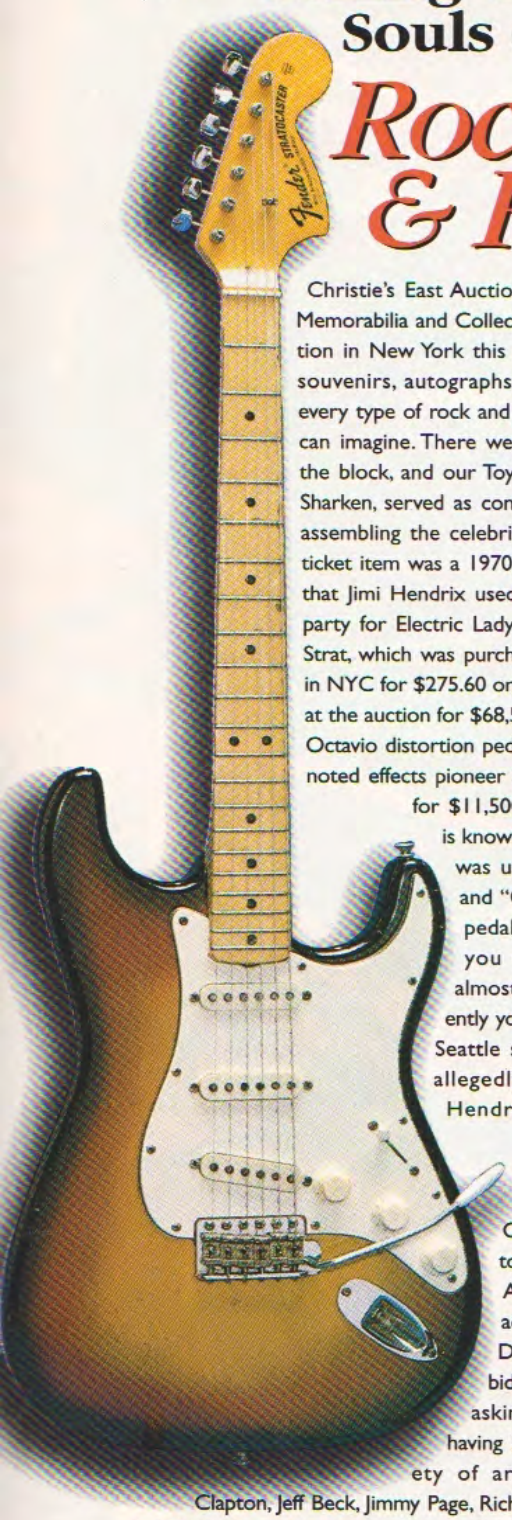
It had to happen sooner or later. After years of playing with some of the world's best guitarists, David Lee Roth now has a new group—made up, in part, of Las Vegas showgirls. Yes, Diamond Dave has ended up where everyone always thought he belonged, entertaining the slot-machine crowd at The MGM Grand in Las Vegas. Diamond Dave headlined a New Year's Eve gala, complete with his 14-piece Blues Bustin' Mambo Slammers. It's a sure bet that you won't see Eddie Van Halen or Steve Vai there anytime soon. After all, they still have careers in rock and roll. —*HPN*

Hots On For WASHBURN

Every guitarist born before yesterday is familiar with Jimmy Page's famous Gibson electric doubleneck. The 6- and 12-string SG-type guitar has graced almost every Page live performance since the release of Led Zeppelin's fourth album. For part of the Page/Plant tour, though, the legendary doubleneck was replaced by an Ovation acoustic roundback doubleneck. Well, now Page has a custom-made doubleneck electric/acoustic, and it's not a Gibson or an Ovation. It's a Washburn. Pleased with the live sound of his single-neck Washburn EA20, Page went to Washburn and asked the company to create a thinline doubleneck for use on tour. Apparently, he was experiencing some discomfort trying to hunch over the Ovation, and needed something a lot thinner for stage use.

The designers, including Grover Jackson (who now works for Washburn), had to address such issues as minimizing the weight of the instrument, mounting both necks at exactly the same pitch on fixed bridges, compensating for tonal changes caused by a larger box, and dealing with the triple stress exerted on the soundboard by the presence of 18 strings. The instrument is now in Page's possession, and Washburn plans to make a limited-production model of the guitar at an expected retail price of under $2,000. Obviously, while the song remains the same, the doubleneck does not. —*HPN*

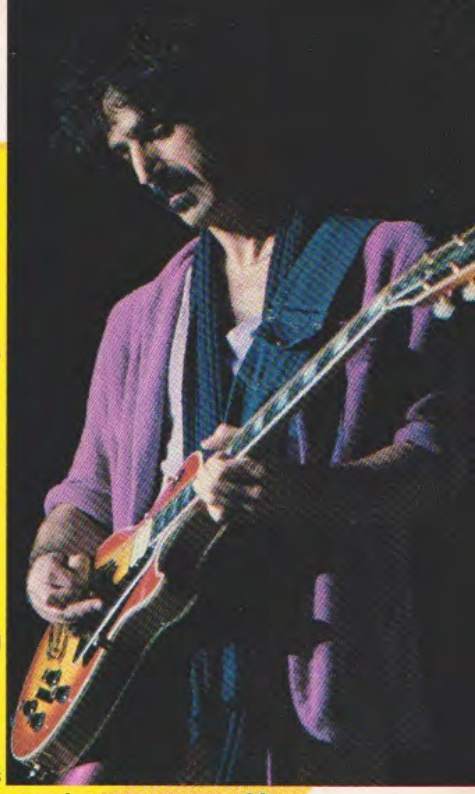
Selling the Souls of *Rock & Roll*



Christie's East Auction House had its "Pop Memorabilia and Collectible Instruments" auction in New York this past winter, selling off souvenirs, autographs, guitars, clothes, and every type of rock and pop paraphernalia you can imagine. There were over 400 items on the block, and our Toy Box contributor, Lisa Sharken, served as consultant to Christie's in assembling the celebrity goods. The biggest-ticket item was a 1970 Fender Standard Strat that Jimi Hendrix used at the grand-opening party for Electric Lady Studios. The sunburst Strat, which was purchased at Manny's Music in NYC for $275.60 on July 14, 1970, was sold at the auction for $68,500. A prototype of the Octavio distortion pedal built for Hendrix by noted effects pioneer Roger Mayer was sold for $11,500. This Octavio (which is known today as the Octavia) was used on "Purple Haze" and "One Rainy Wish." The pedal is pretty beat up, as you might imagine after almost 30 years, but apparently you'll be able to see it in Seattle someday, since it was allegedly purchased for the Hendrix Museum, which is being built by Microsoft co-founder Paul Allen.

Overall, guitars didn't fare too well at the auction. A 1949 Martin 00-17 acoustic owned by Bob Dylan didn't get enough bids to reach its $75,000 asking price. And, despite having been signed by a variety of artists including Eric Clapton, Jeff Beck, Jimmy Page, Richie Sambora, Pearl Jam, and Eddie Van Halen, most guitars sold for only slightly less than their actual retail value, or not at all. Clothing and fashion accessories, on the other hand, sold very well. A lime-green scarf of Hendrix's went for $2,530, while a pair of Clapton's Giorgio Armani sunglasses went for $1,495. Obviously some people still believe in that old adage that "clothes make the man." *—HPN*

HE IS WHAT HE WAS



Neil Zlozower

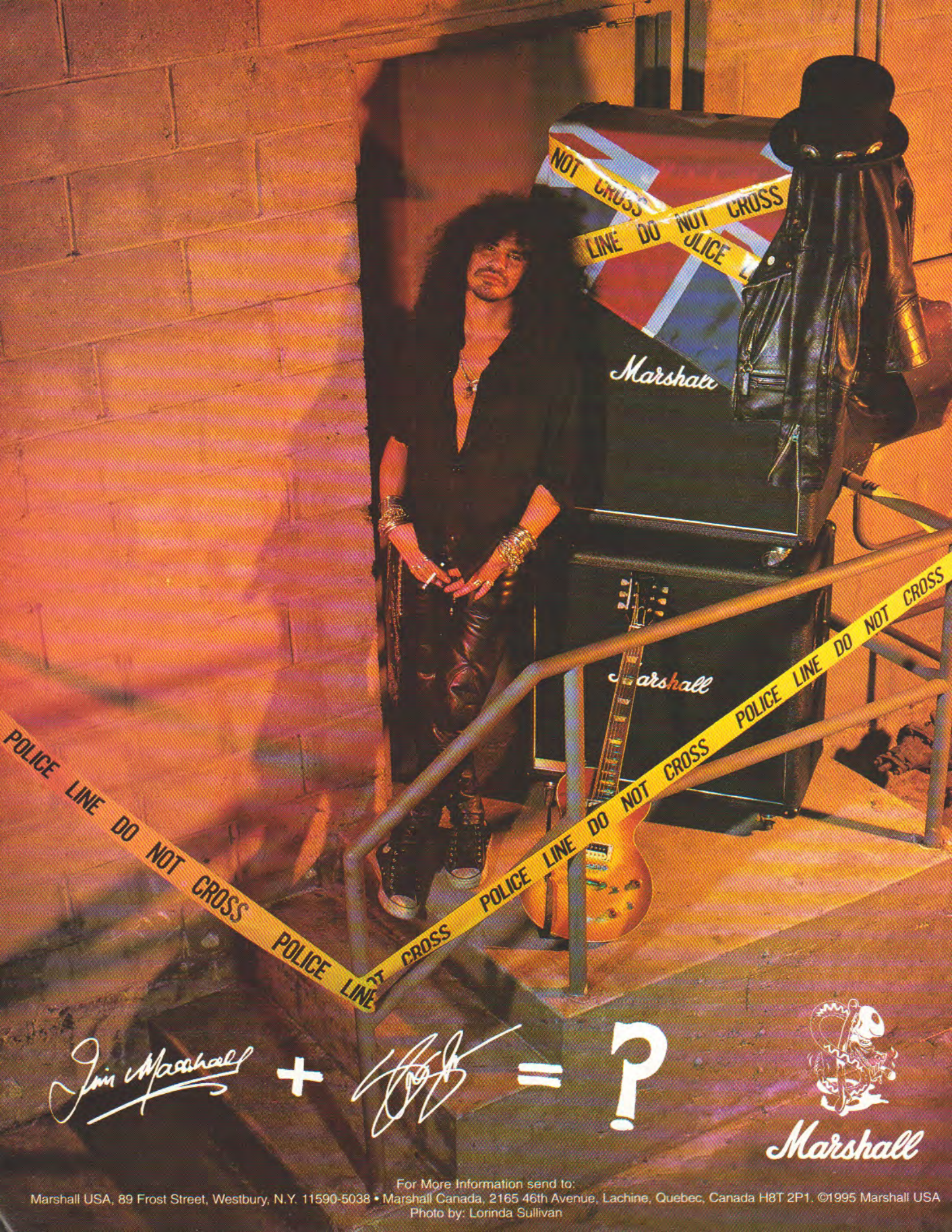
While Rykodisc had fans of Frank Zappa sheiking their boutis with the re-issue of 53 titles last year, 1996 will see the release of previously unheard, unreleased material from the late genius. Frank's family has revived Zappa Records, and following February's release of the new Z record (*see page 46*), the label will issue some of FZ's orchestral works, including a tribute to his favorite composer, Edgar Varèse. Ryko will Zap us again with their *Lost Episodes* release.

In related news.... A six-foot bust of Frank Zappa was unveiled in the Lithuanian capital of Vilnius back in December. Frank was an outspoken proponent of freedom of expression here in the States, and in the last decade of his life parlayed that status to international proportions. Lithuania, like many nations of Eastern Europe, has Frank to thank for promoting trade to Western countries, and they revere him as a hero of liberty.

Meantime, we just thought "Gee, I Like Your Pants" was a funny song title. *—RM*

PETER GRANT SWAN SONG

Peter Grant, the behemoth that single-handedly managed Led Zeppelin to the top of the rock world, died of a heart attack this past November in Eastbourne, England. The 60-year-old Grant, an ex-wrestler who stood 6'5" and weighed over 300 pounds, was credited with changing the way that bands were treated by record companies and concert promoters. Through force of will, and even intimidation, Grant negotiated with the best interests of his band in mind, allowing Led Zep to become one of the first groups to keep a substantial chunk of the money they made from record sales and touring. Prior to Grant's arrival in the management world, musicians were paid measly sums relative to the money they generated. *—HPN*



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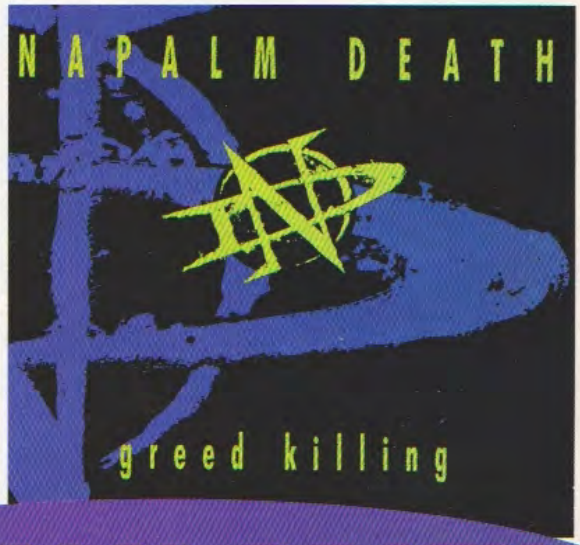
NAPALM DEATH
extremities



"Napalm has always been a mixture of all the most extreme elements of music," says current Napalm Death guitarist Jesse Pintado. "That was always our main intention." For the current incarnation of the ever-changing ND, Pintado and fellow guitarist Mitch Harris have conjured up a squall on *Diatribes* that can rightfully be called extreme. "But the intention now is to incorporate what Napalm *was* and what it means this year," adds Harris.

Napalm Death has endured several lineup changes over the past decade (early ND featured Godflesh guitarist Jason Broadrick), but has managed to continually bring its rabid fan-base the kind of carnivorous metal only a pack of starving wolves could love. "Everything's there if you look for it—the same ideas and principles, and the extremeness of it," says Pintado. "But when you expect an element to be there in our sound, it's not there, and when you don't expect it, it is there." Harris confirms the notion: "All our trademarks are there, they're just buried deep within the sound."

That sound comes from a setup that is as straightforward as the band's merciless assault. "We go straight in—no pedals, right from the EMGs to the amps," says Harris. He tortures a Royal Custom Vee, while Pintado plays a Charvel. "It all sounds good through the head," says Pintado. "Without a distortion pedal you notice how different guitars actually sound."

Viewed from any perspective, the cataclysmic sound of *Diatribes* is deep—ocean deep. Tracks like "Greed Killing" and "Cursed To Crawl" feature the kind of raw fury metal guitarists would kill to capture and metal fans would die to hear. So if you were about to write Napalm Death off after all these years as too removed from their original character—from their original obsession with the extreme—think again. *Diatribes* brings ND back into the spotlight of ferocious metal. "We're always moving, changing, bringing the future," says Harris. "Once we were the future of metal, and with this album, we still are." —*BG*

SEVEN MARY THREE
(WE'RE AN) American Standard

"I'm the guy in the band who, if something's needed, is looked to to figure it out." Seven Mary Three guitarist/arranger Jason Pollock pauses briefly in the middle of an intense flurry of band activity to fill us in. "I call it on myself. I'd like to be thought of as I think of my idols." That's a tall order for someone who has only been immersed in music for a few years. Pollock began playing guitar just three years ago while in college, but since then, leaps and bounds of progress have landed him and his '52 reissue gold-top Les Paul in the thick of a successful music career. "It's inside of me, I guess. It just happens to come out how I hear it in my head."

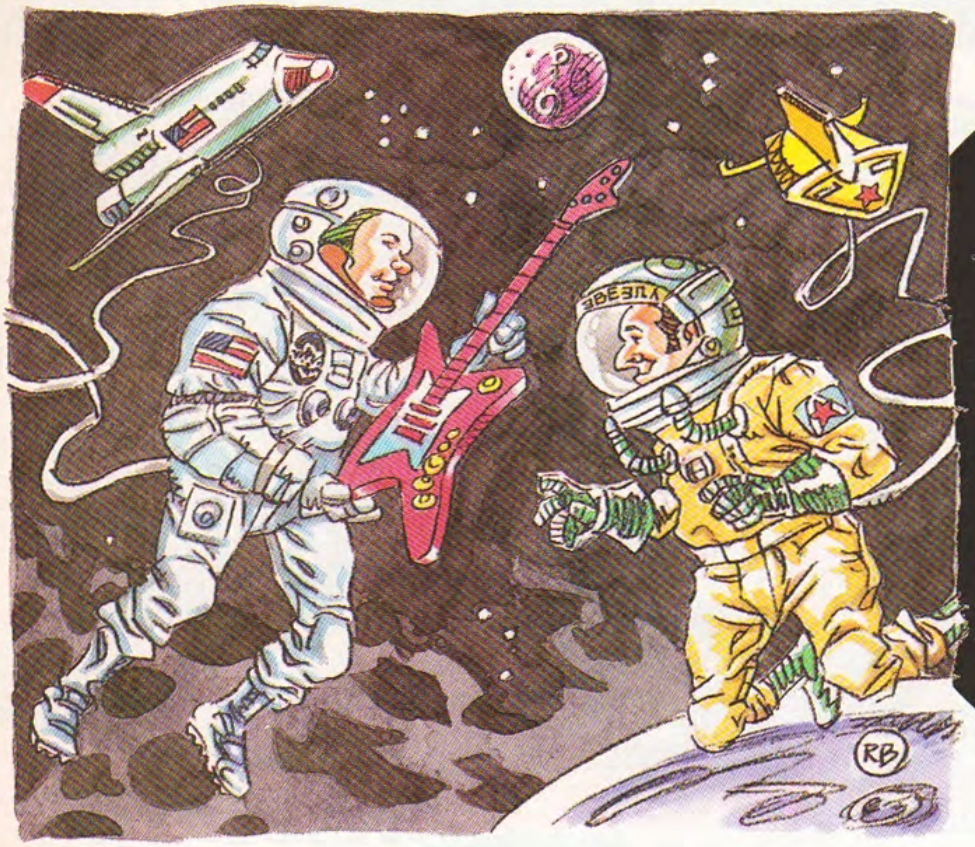
Pollock and his band's debut effort, *American Standard*, is a deceptively simple work of gritty blue-collar rock. "That's the kind of music I like to listen to," Pollock admits. "It's not necessarily for the guitars, but for the simplicity of the rhythm section. I try to arrange all the instruments so that everyone has their place. A lot of times it's simple, but not necessarily over-the-top simple," he laughs. In that way, Pollock follows the lead of one of his guitar idols, Neil Young. "He could always seem to hit notes that would hauntingly influence the way the melody was going—those tiny lead notes—and it's just beautiful."

With relatively little playing time under his belt, Pollock's learning curve remains steep. "I'm teaching myself more scales, I'm learning every day. I'm just so young a player that I haven't come into a totally solid groove yet, where I'm comfortable playing these notes in this style. This band is all about a definite love of playing the guitar, and something good happened to come out of it." —*BG*

FINGERTIP
High Diddley-Dee, A Battery's Life For Me

If you're still using battery-powered effects—or have a guitar with a battery-powered preamp—you can easily lose track of how old each battery is. What's worse, batteries age at different rates. If you keep your compressor on all night, but only turn on your distortion once every other song—and then only for the solos—your compressor's battery will die at a precipitously faster rate than your distortion, even though they pull about the same current. And digital delays? Forget about it. Two nights per battery—if you remember to turn off the pedal *and* unplug the cord during break.

The solution? Every time you put in a new battery, stick a piece of white masking tape on the underside of the pedal (or on the guitar's backplate) and write the day and month (e.g., 12/31 if it's New Year's Eve) in permanent marker. That way if you hear strangeness from your signal chain, you can check the battery dates by simply looking at the tape. No more opening the pedals and backplates to stick your tongue on the terminals. Unless, you want to, of course, but then it's strictly optional. —*JC*



SOLO FLIGHT

Once upon a time, the only thing that Americans would exchange with Russians were bombs. How times have changed. When the space shuttle Atlantis recently docked with the Russian Mir 20 space station, Major Chris Hadfield gave cosmonaut Sergei Avdeyev a collapsible guitar and a CD of guitar music. Hadfield presented the Soloette Travel Guitar and Sharon Isbin's *American Landscapes* record to his Russian counterpart because of their mutual interest in guitar playing. Hadfield plays folk guitar, while Avdeyev is an amateur classical guitarist. An exceedingly nice gesture, but we feel that a Strat would have been more appropriate for the stratospheric exchange. —*HPN*

GET THE SOUND AND LOOK

TO WEAR BELL BOTTOMS

GIVE A HOOT

At press time, Hootie & The Blowfish's *Cracked Rear View* had surpassed sales of 11 million, making it the biggest-selling album in Atlantic Records' history, knocking *Led Zeppelin IV* out of that slot. And just for the record (nyuck nyuck), it also means more people own *Cracked Rear View* than The Beatles' *Abbey Road*. How's that for a cracked view?

INTO ANOTHER
So Into You

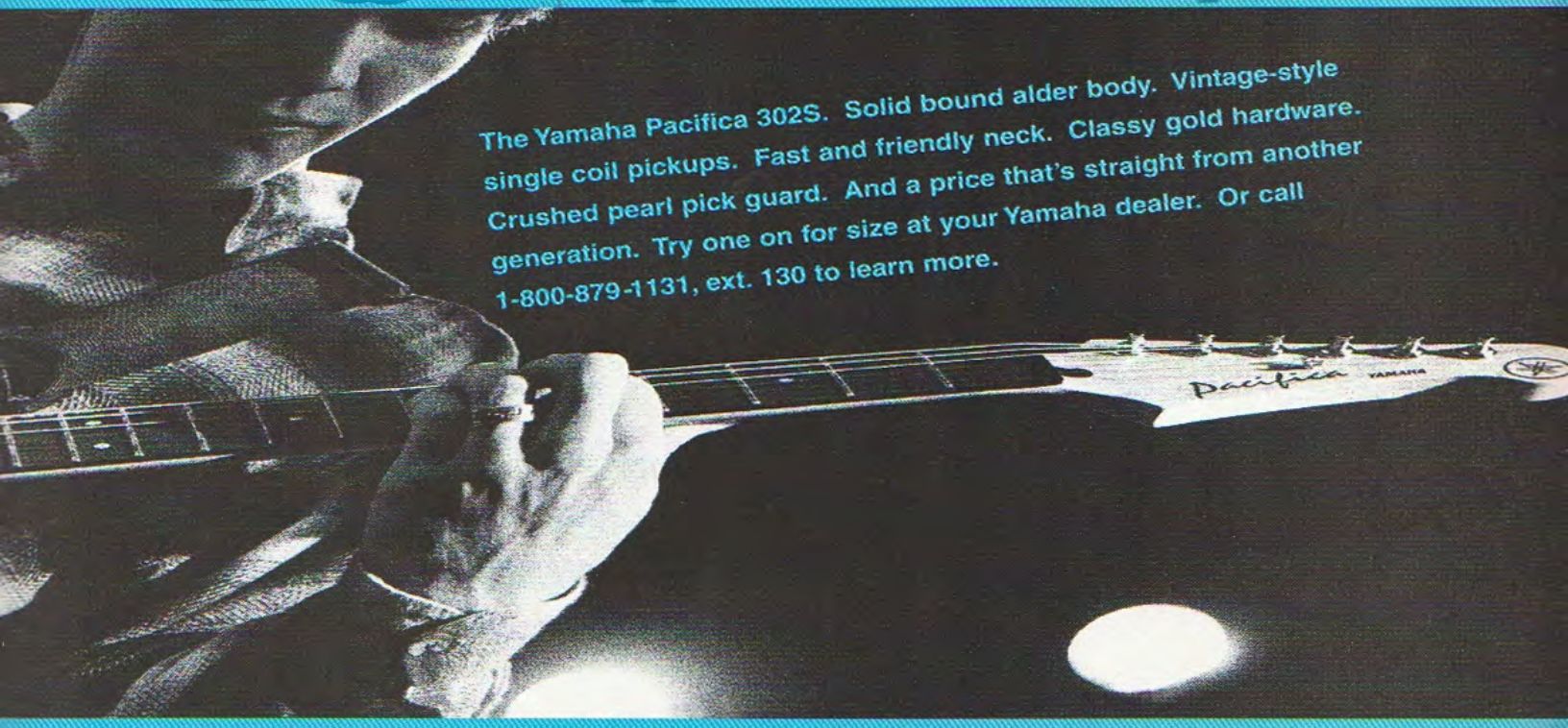
At 29, Manhattan native Peter Moses has been a veteran of the guitar for 18 years. So, it's hard to believe that he hadn't ever been in a touring or recording outfit prior to the formation of his current band, Into Another. "I never came across people who wanted to put in the effort to make it work," he says. But when he met the lads of Into Another, the mood was quite different. "Everyone was eager to make it into a real working band; it was more than just a hobby."

A hobby indeed. Hot off the heels of a tour with White Zombie and the Ramones, tense punk/hard-rock combo Into Another has graduated from the drawing board to mid-size venues in no time flat. "We were a little intimidated that we were gonna be freaked out in big places, but we managed to keep our stuff together."

Seemless is Into Another's major-label debut, and Moses claims that "there are real interesting structures on the new record. I think we're more into solid musical compositions than punk is. Brashness and urgency are key." Having studied classical guitar for two years at the college level, his dexterous fretwork and unpredictable chord changes transcend the average ham-fisted punk guitarist. "I suppose it's impossible to be truly creative in rock music today, but I do harmonize a lot with my left hand. And we play guitar leads, which is strange for punk."

Moses will be the first to admit he was a metal head before the more taut structures of hard rock and punk caught his fancy. "I'm not into the 'slag metal, metal's dead' thing," he laughs. "Sure, it's corny, but there are a lot of good things about it. I still like Mercyful Fate. You've just got to be diverse in what you listen to." —*BG*

OF THE 60S WITHOUT HAVING



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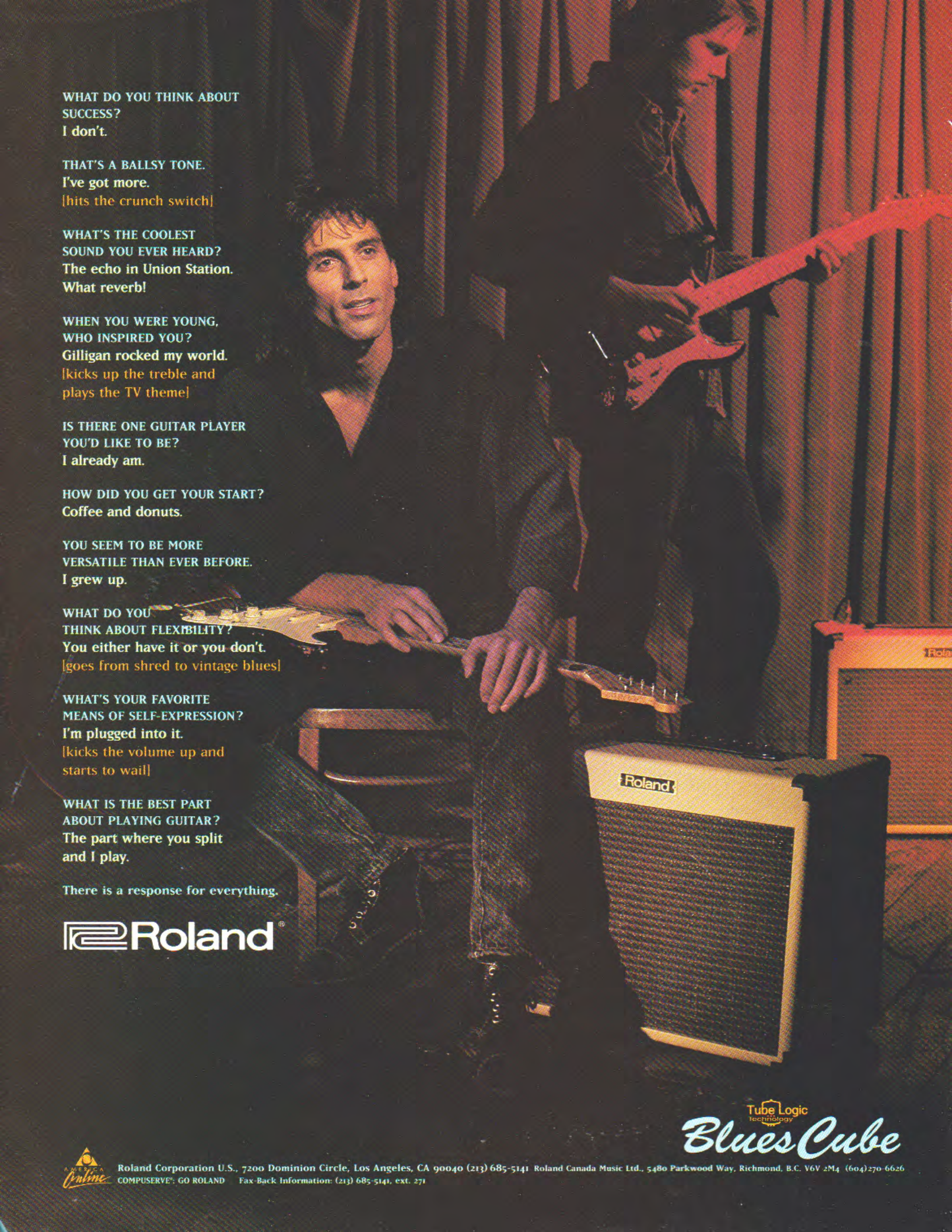
WHAT DO YOU THINK ABOUT SUCCESS?
I don't.
THAT'S A BALLSY TONE.
I've got more.
[hits the crunch switch]
WHAT'S THE COOLEST SOUND YOU EVER HEARD?
The echo in Union Station. What reverb!
WHEN YOU WERE YOUNG, WHO INSPIRED YOU?
Gilligan rocked my world.
[kicks up the treble and plays the TV theme]
IS THERE ONE GUITAR PLAYER YOU'D LIKE TO BE?
I already am.
HOW DID YOU GET YOUR START?
Coffee and donuts.
YOU SEEM TO BE MORE VERSATILE THAN EVER BEFORE.
I grew up.
WHAT DO YOU THINK ABOUT FLEXIBILITY?
You either have it or you don't.
[goes from shred to vintage blues]
WHAT'S YOUR FAVORITE MEANS OF SELF-EXPRESSION?
I'm plugged into it.
[kicks the volume up and starts to wail]
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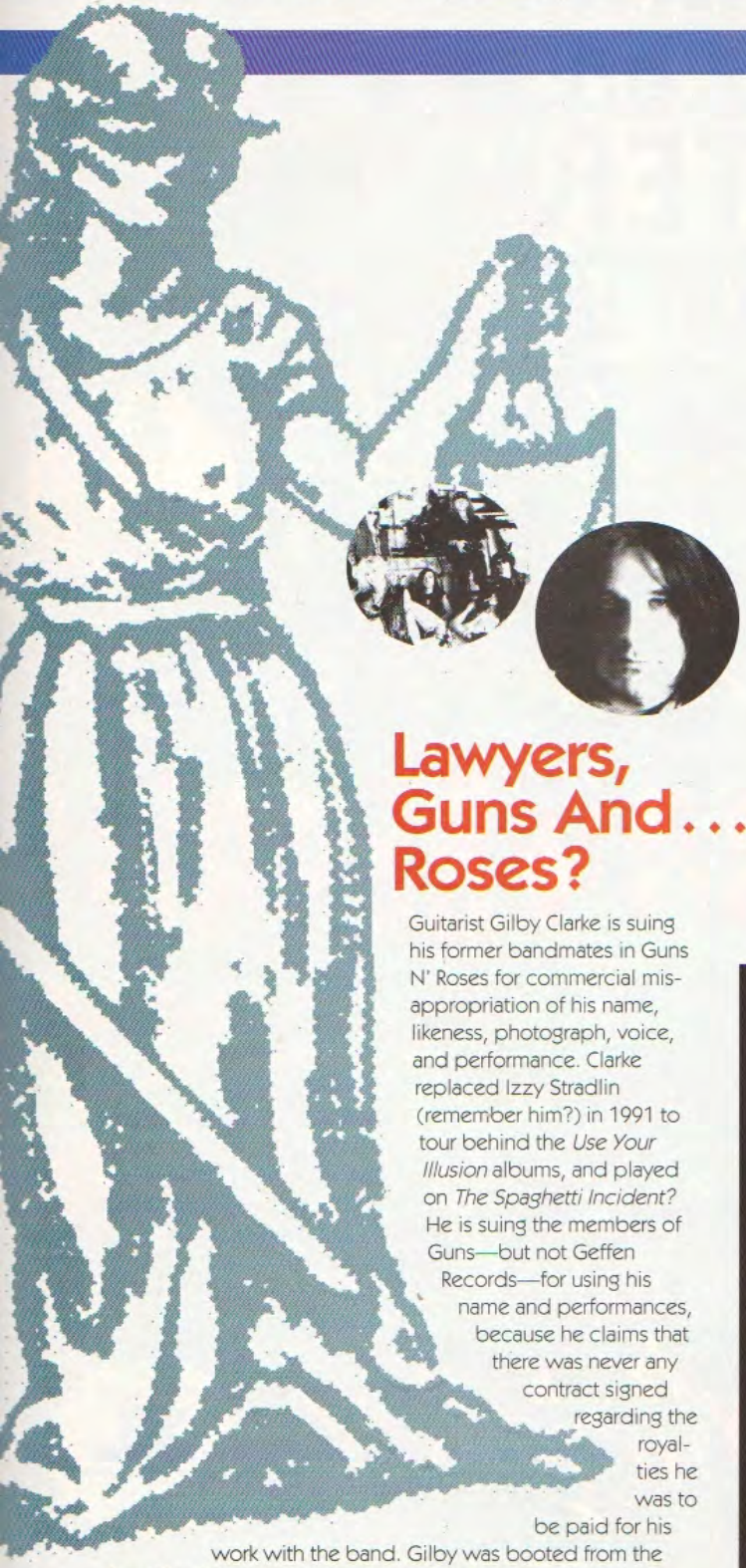
JORMA KAUKONEN
QUAH'S HAPPENIN'?

"If I wanted to characterize myself," says Hot Tuna/Jefferson Airplane demi-legend Jorma Kaukonen, "I guess I could be called a Piedmont-style blues player in the manner of Brownie McGhee, Blind Blake, the Reverend Gary Davis." The most recent vehicle for his adept fingerpicking is the just-released *Land Of Heroes*, a tasteful acoustic/electric outing that finds Kaukonen in peak form. It's his fifth solo record in two-plus decades.

"Years ago," he remembers, "Jerry Garcia told me it's not what you play, it's what you don't play. Now I'm finally beginning to understand what he meant. As a guitarist, it's most important to edit your vocabulary."

Kaukonen has been refining his vocabulary of late in something called the Guitar Summit, a gathering of four guitarists—Manuel Barrueco, Steve Morse, Kenny Burrell and Kaukonen—in a powwow of classical, jazz and Brazilian techniques. "The guitar transcends musical styles," he says. "I'm still a country blues player, but I can speak in other languages, too."

Kaukonen facilitates that language with his Gibson J35 jumbo body when he's quiet, and a Gibson ES-335 when he's kickin' it with the band. "The 'band of heroes' on the new record is much more song-oriented than Jack Cassady and I were with Hot Tuna," he explains about the relationship of one of the more renowned chapters of American blues-rock history. "It sounds nothing like Hot Tuna—the dynamic is different—but we're still selling out shows, so I guess something's going right." —*BG*



Lawyers, Guns And... Roses?

Guitarist Gilby Clarke is suing his former bandmates in Guns N' Roses for commercial misappropriation of his name, likeness, photograph, voice, and performance. Clarke replaced Izzy Stradlin (remember him?) in 1991 to tour behind the *Use Your Illusion* albums, and played on *The Spaghetti Incident?* He is suing the members of Guns—but not Geffen Records—for using his name and performances, because he claims that there was never any contract signed regarding the royalties he was to be paid for his work with the band. Gilby was booted from the band by Axl Rose in 1994, but maintained a working relationship with Slash (see *Guitar*, April/1995). There's no word as to how this will affect his rhythm-guitar position with Slash's Snakepit, but it doesn't look good since lawsuits do have a way of pissing people off. —*HPN*

Walt Mink

Guitarist John Kimball was around just long enough in 1993 to seriously impress the people who saw the first incarnation of his fiery punk-prog trio, Walt Mink. Then the band disappeared.

"We meant to take a couple of months off to make our next record," he says from his New York City apartment, "but we lost our drummer, then our original label canceled our studio time and dropped us." Kimball's voice is rife with ire and resignation. "Then, by the time we found a new label we felt we had to make a new record."

Two years later, the band's chutzpah and perseverance have paid off, as the promise of Walt Mink returns on the new *El Producto*. Kimball's blazing guitar has made him an indie-rock guitar hero of sorts, and the band's punch is back in full force. It's a return, though, paid for with a high price. "For a while, I felt like I wanted to quit, just stop playing music, and get a punch-the-clock kind of job. You just don't realize how ugly the business is until you get shafted by it."

Kimball has carved a place for himself in the alternative-guitar pantheon by emulating his heroes, players who he feels have achieved truly unique sounds: J Mascis, Billy Gibbons, Mick Ronson. "They're players who have weird sounds but guitar sounds with integrity: just a straight amp and a guitar that sound really good together. I can't play with a lot of different effects. If I have too many pedals in front of me, I'll blow it. One button is more than I can handle." —*BG*

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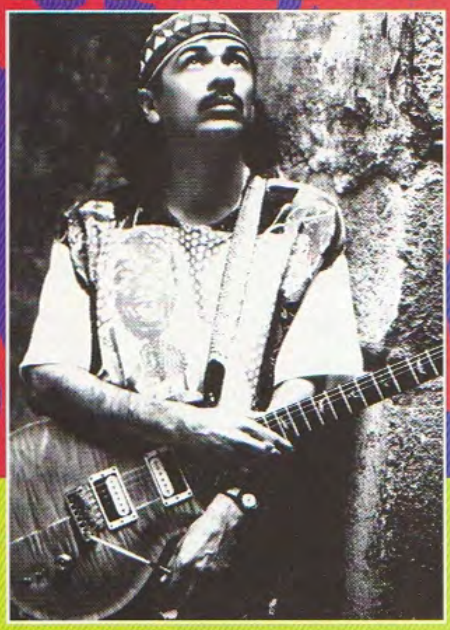
Who SANTANA LOOKS UP TO



It's taken 10 years to cut through the red tape, but Carlos Santana has put together the video *Influences*, which finds the guitarist in homage to greats Wes Montgomery, Bola Sete, and Gabor Szabo. Unlike the typical instructional guitar vid, *Influences* does not feature the artist trading licks with the camera. "In this video it's more important to me to stress uniqueness and individuality," says Santana. "I'm still trying to get my own tone and articulation together, so I don't want to teach somebody to be a monkey to what I do. Go out there and get your own experiences, like these players did."

Amongst the real treasures here are b&w clips of Wes doing "'Round Midnight," Sete in full samba swing, and some downright *groovy* '70s footage of Szabo. Carlos follows up with his reverent musings on these heroes, who have not had the exposure that other Santana influences, like B.B. King, have had.

The video release comes on the heels of a big year for Carlos, which also included the release of his three-CD *Dance Of The Rainbow Serpent* retrospective and a guitarist's-dream tour with Jeff Beck. As usual, Carlos has an eye on the future. "I'm already thinking about doing another video with women guitarists, and then one on Sonny Sharrock and Albert Collins and players like that—people who are bigger than MTV." —*RM*

This month's Groundwire was compiled by Jon Chappell, Bob Gulla, Rich Maloof and HP Newquist.

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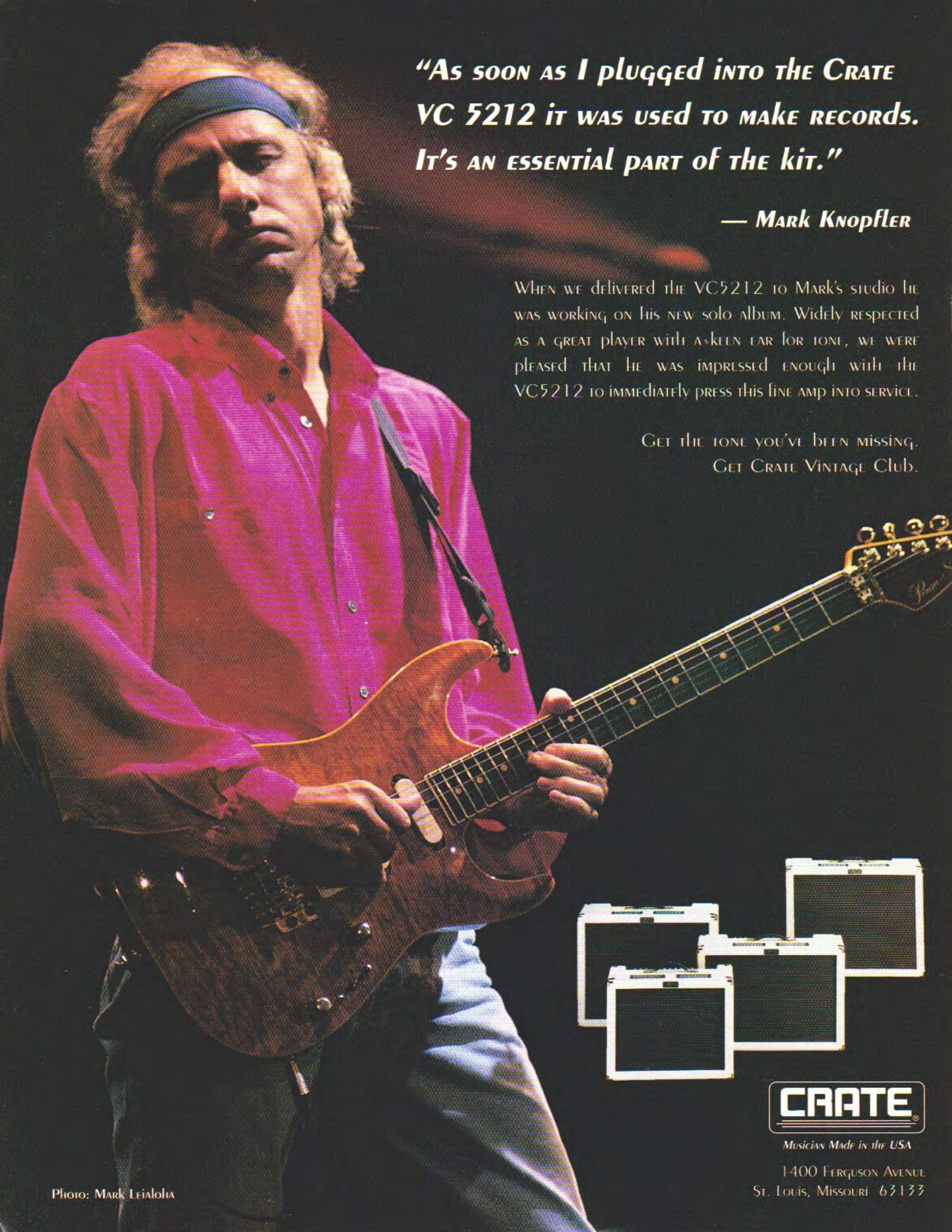
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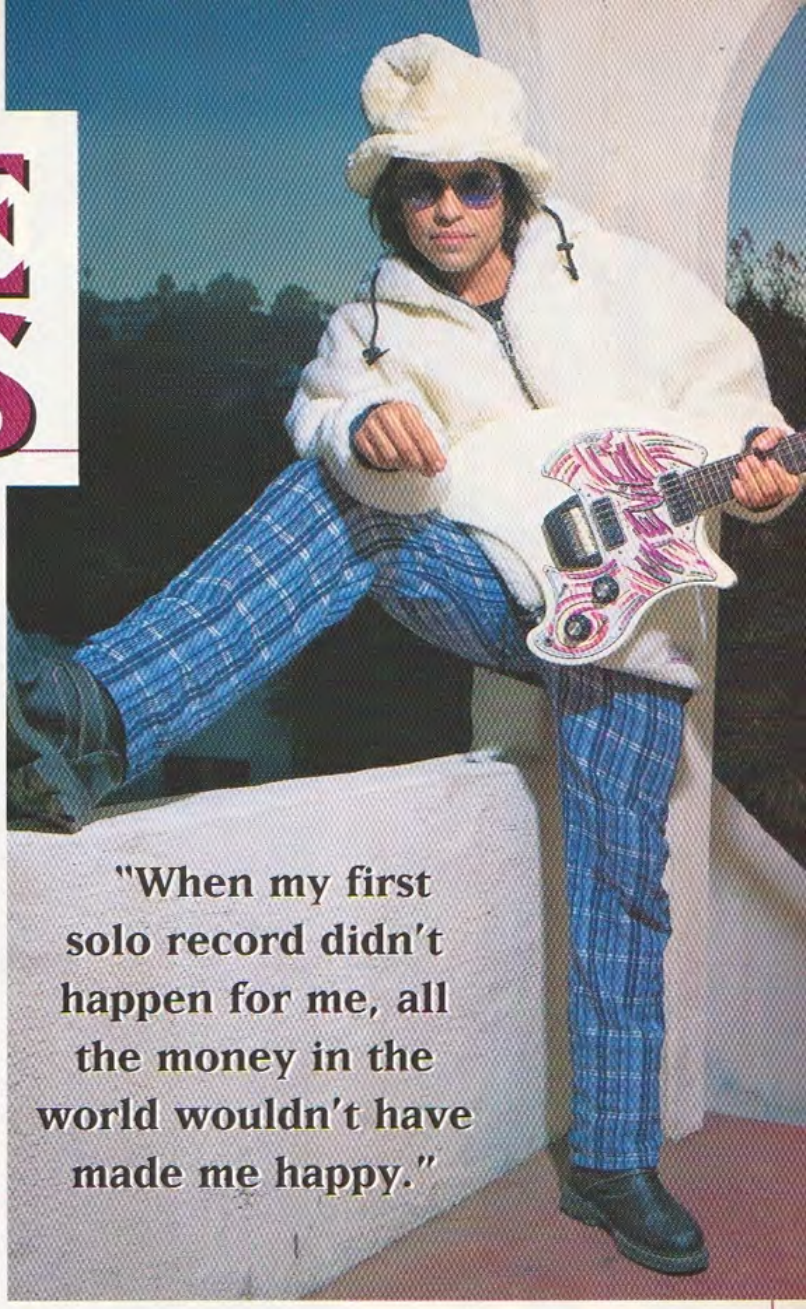
STEVIE SALAS

by Bob Gulla



"When my first solo record didn't happen for me, all the money in the world wouldn't have made me happy."

Back in 1985, Stevie Salas was an aspiring 20-year-old guitarist who had just moved to L.A. As misfortune would have it, he was living out of the closet of a junkie friend's house. After eight months, as he tried desperately to wrangle studio work, his friend evicted him. The only place Salas had left to crash was a local recording studio, which he frequented like a bee on a Coke can. One night, as he slept on the studio couch, funkmeister extraordinaire George Clinton was laying down tracks. Salas, smelling opportunity, waved the P-Funker down. "Hey, I'm here if you need anything. I play guitar."

At three a.m. that morning, Clinton woke him up and held him to his word. "He wanted me to play some power chords, so I started playing everything under the sun to get his attention. I was really into Steve Stevens' noise and feedback and crazy sounds, so he said, 'Wow, what's that freight train?' He had me do all this stuff for him." Through Clinton, Salas met and then worked with Bootsy Collins on a few sessions. Through Collins, Salas met producer/rock habitué Don Was. Suddenly, Salas was L.A.'s hottest hired gun. And then, incredibly, he secured a spot in Rod Stewart's touring band, complete with private jets, chicks, soccer stadiums and a monstrous bankroll.

"When I teamed with Rod, it was the first band I ever joined," he says. "I wasn't even good enough to be in his band; it was a lotta luck. I just had balls. Shit, I couldn't even play acoustic guitar!" But it doesn't stop there. After the stint with Rod, Salas' reputation grew like mold on tile grout, and soon came subsequent work with Keith Richards and Ronnie Wood, as well as Terence Trent D'Arby and Sass Jordan. He wrote songs with Jeff Healey, scored the guitar soundtrack to *Bill And Ted's Excellent Adventure*, and opened for Santana and Satriani. As the pages blew off of Salas' career calendar, the guitarist was fast becoming a session superstar.

But even in those early days, laying down tracks for Clinton, Salas considered himself a solo artist. Today, it's a reality; in places like France and Japan he is a recording hero, the kind of performer who sells out venues faster than you can say, "Who's Stevie Salas?"

"When I go to Paris they bug out!" he says. "I'm on the front page, and it's the same in London. When I go to Japan I'm a full-fledged rock star." In the land of sushi and electronics, Salas' latest release, *Back From The Living*, beat out Aerosmith and The Rolling Stones to land Album of the Year honors. "I put together board tapes of live concerts and they sell like crazy: 300,000 to 400,000 in India, China and southeast Asia. I'm learning about the business and about how huge a world it is out there."

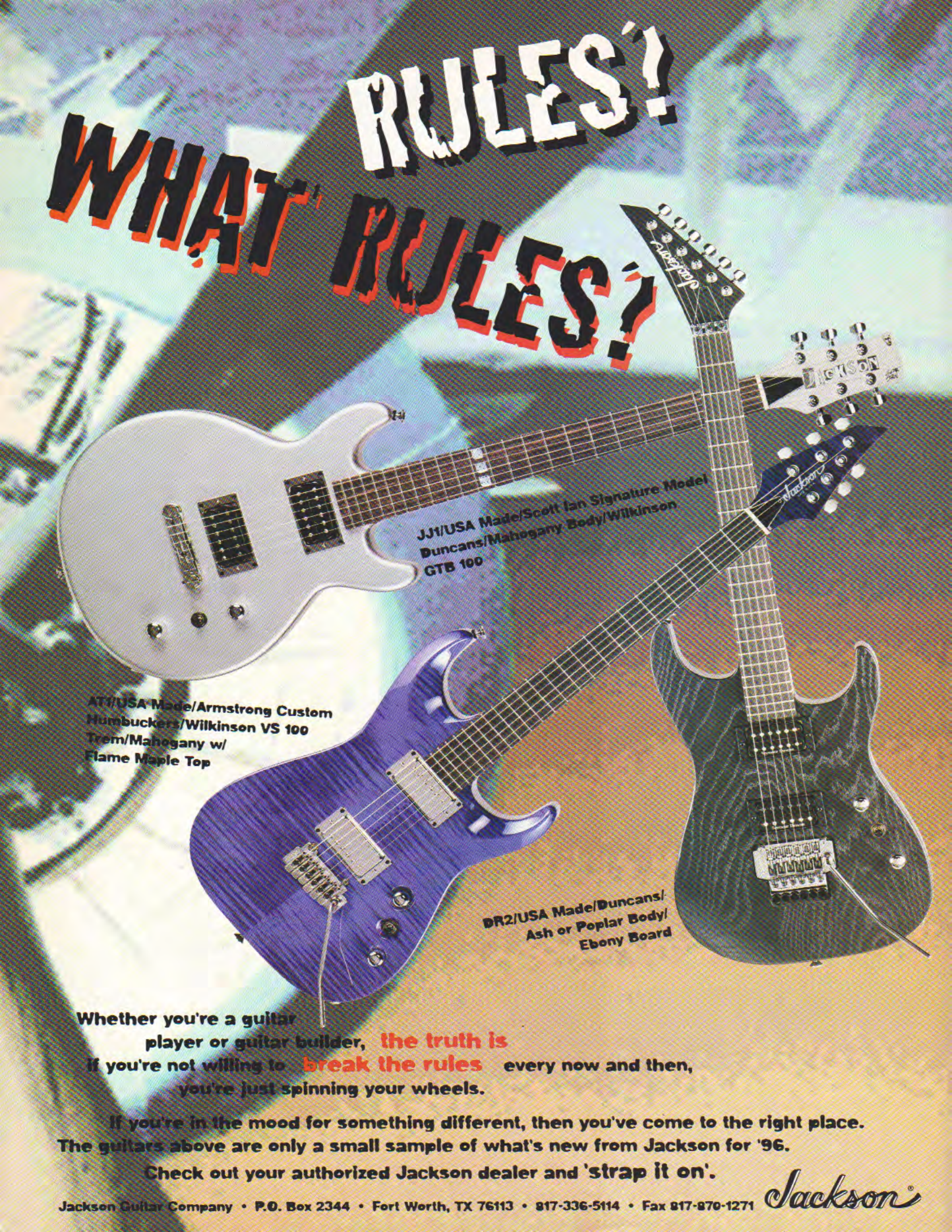
Salas' massive overseas success has, understandably, distracted him from logging time here in the States. "I didn't want to make records in America for a while. I sold more records around the world than I could at home." So Salas ignored his solo career and contented himself with a variety of cool side projects like the *Electric Pow Wow* album with Zakk Wylde and Richie Kotzen, and *Hardware* with Buddy Miles. Great stuff, but not commercially potent enough to make Salas a household name. His confidence diminished. "I was afraid to make this one," he says, referring to his latest release, which he recorded with Colorcode (the band name applies to whomever Salas currently uses as sidemen). "I just wasn't feeling like an animal yet. But I'd go jam with Zakk and get charged up. He changed my way of thinking, and I kept feeding off him. It's all about confidence level."

Back From The Living is classic hard rock with nods to Hendrix, the Stones and Satriani. The project features drummer Dave Abbruzzese, formerly of Pearl Jam, and bassist Melvin Brannot from The Dan Reed Network. After releasing eight albums in Asia, Salas finally finished this second album with Colorcode, a full four years after starting it. "I do feel a little pressure," he admits. "I would like Colorcode to get more exposure, but I'm tired of playing that fuckin' marketing game."

Salas clearly isn't tired of the guitar, an instrument he just now seems to be comfortable with. "I'm completely non-technical," he says. "I never made a song to be a vehicle for my solos, which a lot of guitar players do. I like songs and melodies and beauty." Salas owns close to 80 guitars, specializing in the weird. "I bought a Bruno guitar because it was ugly, then I heard Stevie Ray played one when he was young. I played a Yamaha for years, a custom Pacifica, but I have a signature model coming out from Washburn soon."

With a nice car, a couple of homes, and a recording career that keeps the money coming in, Salas must be pretty content. "Yeah, I have an amazing life, but I'm still not completely happy," he says. "When my first solo record didn't happen for me, all the money in the world wouldn't have made me happy." The 31 year old pauses to reflect on the idea of career satisfaction. "I don't have dreams of being a massive rock star. I just want a long career, like Jeff Beck."

Rick Gould/ICP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JASON BECKER

A GUITARIST'S PERSPECTIVE

Jason Becker's ongoing fight with Lou Gehrig's Disease (ALS, or amyotrophic lateral sclerosis) has attracted the attention and the concern of the guitar community since he was first diagnosed with the disease in the late 1980s. For once, a guitarist was struck down not by self-indulgence and chemical abuse, but by the unpredictability of nature. So rarely is a musician affected by events outside his or her control that Jason's condition created an overwhelming response from guitarists who are traditionally jaded to the pains of one of their own.

Determined not to be mentally and emotionally destroyed by a disease which is destroying him physically (ALS attacks the nervous system), Jason has fought back in part with a musical statement called *Perspective*. According to Jason, "I have had ALS since I was almost 20 years old. I'm going on 26 now. I was a guitarist until this disease swiped that little skill (for the time being, anyway). I wrote songs and recorded four albums. But as my guitar playing dwindled, something else in my music got better. Something indefinable. Every song on this album was done during this time. They are like my kids. My mother calls them her grandsongs."

Ron Becker

Becker wrote all of the tunes on the record, except for "Meet Me In The Morning," an old Bob Dylan song which serves as sort of a tribute since "Dylan was the person who made me want to be a musician, besides my dad. I thank my dad for teaching me Dylan songs when I was young." Jason also lined up an impressive array of sidemen to help out on *Perspective*, including guitarists Michael Lee Firkins and Steve Hunter, Journey vocalist Steve Perry, the brothers Bissonette (Gregg on drums and Matt on bass), and Jason's father Gary, brother Ehren, and uncle Ron, who all play guitar. Much of the album was recorded over the last five years, in various studios and at Becker's house. Due to the weakness in his arms and hands, some of Jason's guitar parts were actually lifted from 4-track demos that he did while performing with David Lee Roth and Cacophony, and one track, "Empire," was even salvaged from an old demo cassette.

Because of the damage his body has sustained from ALS, Jason relied heavily on the use of computers to supplement his guitar playing. "Let me say that I had always thought that computers and music didn't mix," he says. "In some ways that is very true, but I could not have done this album otherwise. As with everything, it's the person behind the computer that makes it or breaks it. Some parts I could play with my right hand because it still had some strength, but some parts were just physically too hard. The computer allowed me to slow everything down. Much of this album was written on a Macintosh with a music program called Vision [a sequencer from Opcode] and a Proteus 2 [a sample player/synth manufactured by E-mu]."

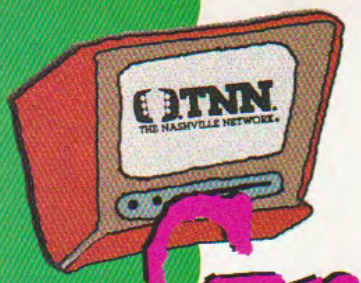
Perspective, however, is not filled with metalloid riffs or shredding runs of the kind that originally brought Jason to prominence. Instead, it is lushly orchestrated and vocally imaginative, with such unusual instruments as a bamboo flute, rain stick, tablas, dumbec, trombone, and a Synclavier synthesizer all contributing to the mix. Additionally, members of the choral group Voicestra lent their vocal talents to the cuts "Higher" and "Primal."

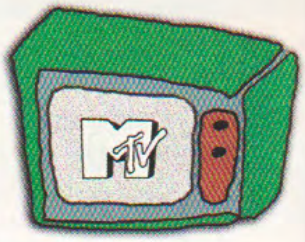
Originally released in Japan, *Perspective* is available directly from the Becker family, as is a video featuring samples of five cuts from the album. The address is: Jason Becker, P.O. Box 5109, Richmond, CA, 94805. Letters to Jason can also be sent to this address.

Jason hopes to continue writing, and still intends to beat ALS. "I believe I will be healed, but if not, so be it," he says with optimism.

"Even though I have this disease I am really lucky in most ways. I am surrounded by friends and loved ones who never let me forget my inner fire, hope and faith. Many handicapped people do not have this luxury. Please do what you can to be aware of them, to help them, or just give some positive thoughts. And keep your butts out of the blue zones. Please try to feel and give only love and compassion to everyone; you will be happy. Don't judge or hate anything; you will be unhappy."

B Y H P N E W Q U I S T





Groove to the BOOB TUBE

Turning your TV set into an awesome practice tool

by Pete Prown

For years now, guitarists have practiced in front of their television sets, using the rationale that watching one's favorite show takes some of the boredom out of running up and down scales or working out chord progressions. But y'know, instead of just practicing in front of the boob tube, you can actually play *with* it to become a better player. How? By jamming along to the wealth of soundtrack music played in the background of just about every program and commercial. Much of this music is accessible rock, pop, and funk material, so you rarely have to deal with non-diatonic key changes and modulations *à la* bebop or classical music. If you want to give your fingers a workout while your brain is either out on the Ponderosa with Hoss and Little Joe or sitting in a cheap Manhattan diner with Elaine, George, and Kramer, check out this tried and true practice method. It will turn your old 25" color Sony into one of the cheapest but most effective instructional machines money can buy.

The whole ballgame here is to recognize that commercial television is simply chock-full of music. Whether it's rock, rap, pop, country, or polka, every time you turn on the TV you're inundated with the different styles of music contained in theme songs, background music, and commercials, not to mention music videos. A TV-watcher is typically exposed to 15-20 separate pieces of music during a 30-minute sitcom, counting commercials. Why let that music go to waste? Grab your guitar, open your ears, and turn your couch-potato mentality into a focused jam-a-thon. Here's how to get going.

Illustrations by Daniel V. Zaccari

Ear Training

The first skill you'll need to develop is the ability to determine what key a piece of music is in, and, if you're going to solo over it, what scales are appropriate to use. A quick ear is essential here: TV commercials are usually only about 30 seconds long, so you'll need to identify the key in under 10 seconds if you're going to get anything out of the spot. The easiest way to do this is to find the root note, usually done by trial-and-error. If your ears are out of shape, this will serve as an instant ear-training exercise which will help you find root notes quicker, plus it will teach you what other scale degrees sound like, such as the easy-to-find perfect 5th and major 7th. A working knowledge of basic scales and modes will be highly useful, too; the better you know your major and minor pentatonics, blues scale, major scale, and the two essential minors (Aeolian and Dorian), the easier life will be. Later on, you can pop Mixolydian, diminished, and Lydian into your vocabulary for more colors. Again, TV soundtrack music is usually very basic stuff, so you can make your leads as simple or complex as you want. Chances are you won't run into Mahavishnu Orchestra grooves or anything resembling King Crimson's "Larks' Tongues In Aspic."

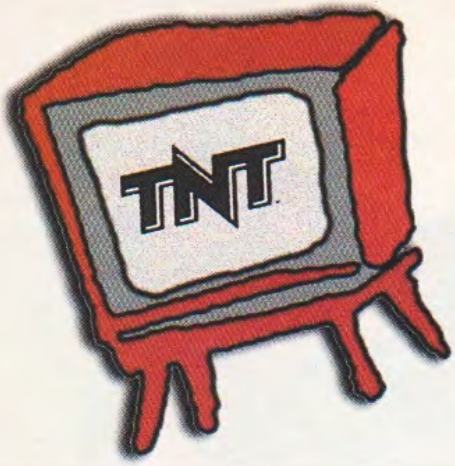
Speed Tuning

Unlike jamming to records or the radio—which often requires song-to-song retuning—TV music is relatively stable. Once you tune your guitar to A=440, you shouldn't have to retune all that much. If a piece of music comes on that's radically off-pitch, I'll usually sit it out and wait for another one that's more in tune with my guitar. But if it's a really cool stretch of music that I'm dying to wail over, I'll give the guitar an instant retuning. The trick here is not to waste time trying to match the pitch perfectly. If my guitar is a little flat, I'll give each tuning machine a quick counterclockwise twist to raise the pitch. Tuning down is more difficult to do as quickly (most players find it easier to tune up to pitch than down) but if the music calls for it, spin those machines clockwise and keep your fingers crossed. Keep an electronic tuner or tuning fork nearby, since all this knob-twisting can throw your axe really out of tune after a few commercials. If your guitar starts sounding like Sonic Youth just bashed it with drumsticks, simply retune to A=440 and wait for the next snippet of hip music to float by.

What To Work On

This decision is highly subjective, but personally, I like to work either on solos or picking technique while sprawled in front of the Great God of Cable (to whom I pay a monthly offering of $21.95 in return for 49 channels of pure spiritual viewing). Solos are easy: just find the key using the aforementioned technique and then improvise to your heart's content. For picking exercises, I find the key and then work on scalar patterns that fit in time over the music. For example, if I want to do some training on an ascending 16th-note pattern or descending triplets, I'll just play them in time with the music, whether it's a TV theme, commercial, or the rockin' backdrop to a speedy ambulance ride during *Rescue 911*. If you want to start slow, work on a pattern backed by some cheesy ballad during a deodorant or perfume commercial. As you get faster with your picking, try whipping out the exercise during the typically fast rock riffing of a Ford or Toyota spot, especially the ones where Mr. Affluent Executive is tearing down an empty road in the middle of nowhere (a strange sight, since most execs I know spend a lot of time stuck in traffic somewhere in Suburbia).

Now on to chords. Unless you're really good at figuring out chord changes by ear, rhythm work with your TV can be slightly difficult since there isn't a handy chord chart on screen. (Wouldn't it be great if CNN replaced those boring sports scores and stock market tickers with flowing chord charts?) Again, to figure anything out, you'll need to work fast. Try out a chord, and if it doesn't work, keep grabbing until you find something. Begin narrowing the margin of possibilities by distinguishing between major and minor; again, you're not going to be up against too many more-sophisticated changes anyway. You may not get the chords every time, but if you keep at it, you'll find that your ear will be able to recognize more chord changes and intervals, and you'll be



more successful at picking out progressions. A good place to start is with familiar sitcom themes, like those to *The Brady Bunch*, *Happy Days*, or *Friends*. This way, even after the song has faded over to dialogue, you're already so familiar with the tune that you can keep humming it to yourself until you figure it out. Plus, it will impress the heck out of your friends if you can start jamming on the theme to *Batman* or *The Jetsons*.

Where To Find Good Jamming Tunes

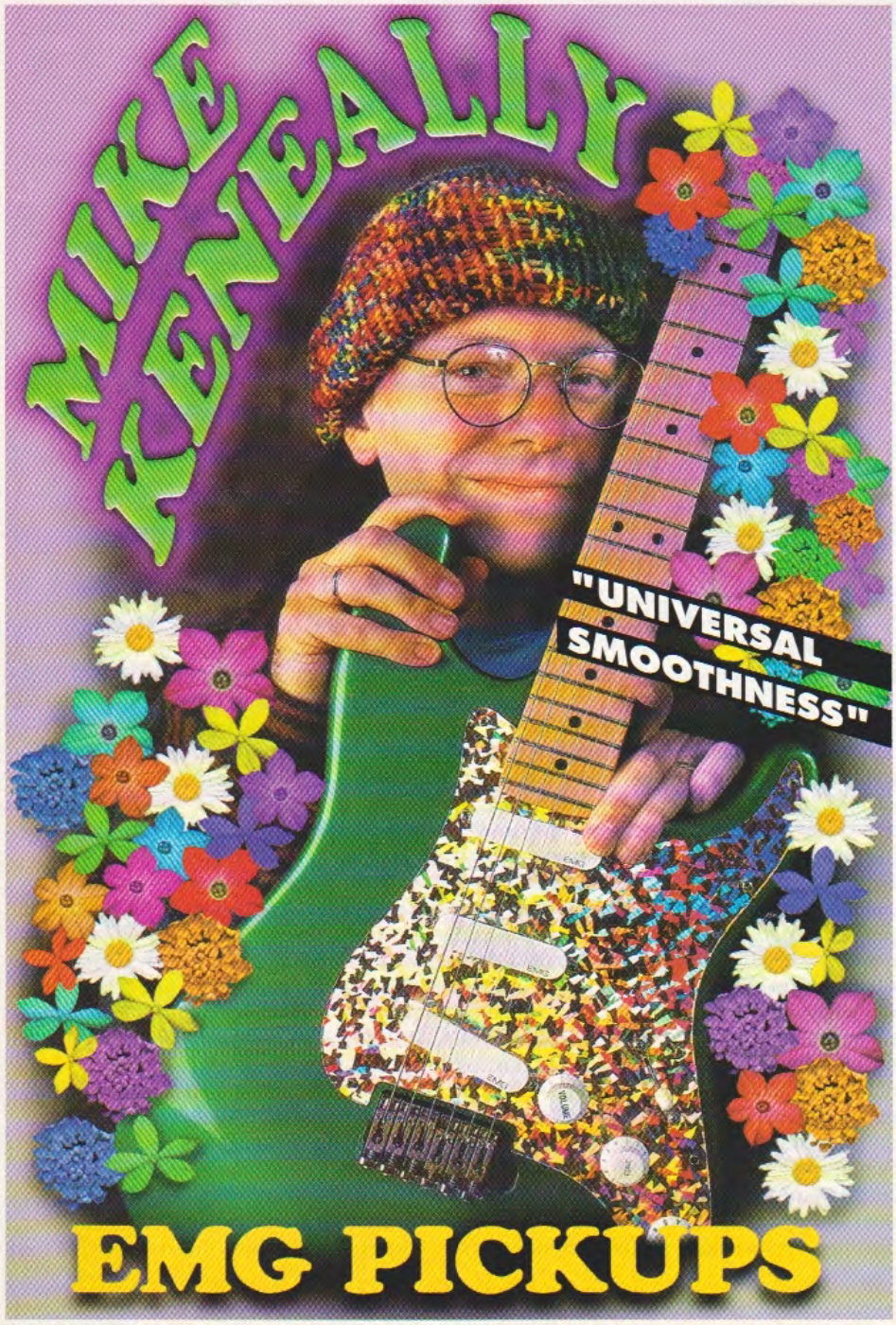
No question about it, the Weather Channel absolutely *rocks*! Just wait for your "Local Forecast," fellow cableheads, and you'll get about two minutes of instrumental music that's ripe for soloing over. Better still, the music on the Weather Channel is eclectic: one local forecast will have light pop-funk fusion, while another will feature Vivaldi's *Four Seasons*, which is eminently suited to lead guitar work. Sure, it's Muzak-y stuff, but it's perfect for practicing leads. Obviously, the other gold mines for cable-viewers are the all-music channels: MTV, VH-1, TNN, BET, etc., all of which are essentially "visual radio." Here, you get three to five minutes of solid jamming time at a clip, allowing you to figure out the key and scales leisurely, and work on deciphering the chord progressions. The diversity of sounds on music channels is a big advantage, too. Try your rock licks over a Clint Black video on TNN or your country licks over a Slayer vid on MTV.

To work on making your solos more melodic, try turning to an old film on American Movie Classics or just your local syndicated channel at around one a.m. Old flicks contain lush orchestral music that's custom-made for melodic lead work. And for melody playing, nothing beats the themes from those old '60s sitcoms like *F Troop*, *The Andy Griffith Show*, *The Dick Van Dyke Show*, etc., that run on Nickelodeon. If you're in a band, they also make great break tunes.

Surf's Up

So turn on your TV and check out the tunes. Everywhere you look, there's heavy-metal power chords, screaming solos, and even the odd piece of surf guitar twangin' in the background of some soft-drink commercial. Naturally, having cable or satellite TV will give you more playing options, but conventional network television still has plenty of ambient soundtrack music to keep you busy. In all, using the TV as a practice buddy will help you become a better player and give new meaning to the term "channel surfing."

Hey, I think it's almost time for *Mr. Ed*—go get your axe!



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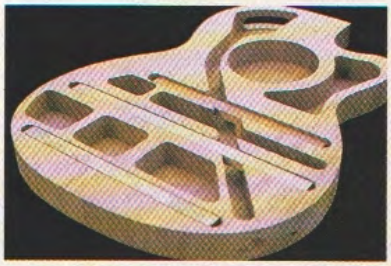

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THE OUTSIDERS

outsider (out si′ der), noun. 1. a person not belonging to a particular group, set, party, etc. 2. a person or thing not within an enclosure, boundary, etc.

The Outsiders. The term brings to mind images of old sci-fi shows or tales of rebellious youth. It also suggests persons who are "out there," whether by choice or because normal society has no place for them. In many cases, the outsiders fight against the stifling sameness of the rest of the world. Regardless of who the outsiders are, they always do something that the mainstream doesn't, can't, or won't. They take chances, are maybe a little reckless, and aren't afraid to fly in, or slap, the face of comfortable culture.

Outsiders in the music business are especially rare, primarily because record companies don't like to take chances on inventive or exploratory music. Such inventiveness is allowed in jazz (though not so much anymore) because there is a certain expectation of it in that musical form. But rock and roll? Especially rock and roll with guitars? Not hardly. It doesn't fit the formula. Outsiders who have taken on established or boring rock and roll constraints have often won respect, but rarely riches. Fame, no fortune.

Rarely do rock guitarists venture outside the parameters set back in the 1960s, when pop, blues and electric guitar were defining the way most of us would play for the next 30 years. A few notable players have broken down some of the more obvious formulas (the I-IV-V, for instance), but by and large even these players have remained comfortably within that commercial rock realm. Despite their technical or imaginative brilliance, they have still been insiders. It's hard to find true outsiders, partly because outsiders usually get killed off (figuratively) before they can prove themselves, like weak animal babies that are devoured by the herd as if they don't deserve to live.

Fortunately, there are three sets of outsiders, led by three outside guitarists, who have escaped that fate. While they may not be the world's best-selling recording artists, their determination to break the conventional boundaries of guitar—and their success in doing so—make them significant in the annals of guitar history. We have divided these three sets outsiders into very specific categories: the Court of the Crimson King, the Zappa family tree, and the Noise School. The patriarch of King Crimson is guitarist Robert Fripp, the scion of the Zappa family tree is the Father of Invention, Frank Zappa, and the choirmaster of the Noise School is Glenn Branca. None of these men is a household name outside of musical circles, and even then their fame does not rival that of, say, Joe Perry or Richie Sambora. Zappa, the most visible of the three, gained a high level of visibility in the 1980s for taking on Tipper Gore and the PMRC, but his notoriety derived from his Senate appearances, not his musical compositions.

From the late 1960s right up until the 1990s, Fripp, Zappa, and Branca led bands that relied on technical skill and a willingness to go beyond the fringe in order to create some of the most unique guitar music ever. While they all had their roots in rock, none of them can be strictly labeled as rock guitarists or rock musicians. Avant-garde is a better name, but it sounds so uninteresting, so beat, so jazzbo. Yet these men produced interesting music, much of it raw and noisy, in rock settings. They were, and are, each revered as being excellent composers in the orchestral sense, able to create music for a multitude of instruments. Unlike the traditional composers of old, though, the guitar is the focus of their music.

For many guitarists, performing in the bands these men led was literally an apprenticeship for solo careers or more mainstream success. The spawn of these three innovators make up a cross-section of popular rock music since the mid-1970s. Some of the people who created bands that evolved from King Crimson include guitarist/bassist Greg Lake (Emerson Lake and Palmer), guitarist/keyboardist Ian MacDonald (Foreigner), bassist John Wetton (Asia, U.K.), and bassist Boz Burrell (Bad Company). Zappa gave birth to Adrian Belew, Dweezil (literally and figuratively), Mike Keneally (Z), Warren Cucurullo (Missing Persons, Duran Duran), and Steve Vai. Glenn Branca begat Thurston Moore and Lee Ranaldo (Sonic Youth) and Page Hamilton (Helmet), and, perhaps by extension, guitarists like Reeves Gabrels. But the difference between these bands and other seminal rock groups that had successful spinoffs (such as The Yardbirds and The Bluesbreakers) is that each of the outsider bands was driven by a guitarist leader with a singular vision of the music the band should play. Their interest was in musical excellence, and not Top 40 acceptance.

Because they fought commercially proven formulas, not one of the three groups of outside guitarists we're going to examine ever reached the top of the *Billboard* charts. Instead, to be true to themselves, they released—and continue to release—music on their own terms and on their own labels. For that, they have won the admiration of their peers, if not the wealth of their less-adventuresome brethren. However, by sticking to their guns and never compromising, they serve as models for guitarists who are increasingly concerned about the current state of guitar music and its commercial viability: Is there a way to succeed as a guitar player outside of playing copycat versions of Hootie & The Blowfish, Bush, Green Day, and Live? Look no further than these men for your answer. Maybe they will inspire you to go outside and play. —*HP Newquist*

Ebet Roberts

In the Court of THE CRIMSON KING

"WHEN MUSIC APPEARS WHICH ONLY KING CRIMSON CAN PLAY THEN, SOONER OR LATER, KING CRIMSON APPEARS TO PLAY THE MUSIC." —ROBERT FRIPP

In another line of business—religion, perhaps—Robert Fripp would have made an exceptional cult leader. Small in stature, lofty in conversation, always dressed in some elegant quasi-peasant garb, Fripp commands the attention of his faithful with well-chosen words and high ideals. Like a religious leader, he expects and demands understanding of what he does and says, and doesn't like to be questioned about it. If one does not or cannot understand Fripp and his ways, then perhaps that person should go elsewhere, saving them the trouble of wasting their own time and Robert's.

But Robert Fripp is not a cult leader, at least not in the religious sense of the word. He is a guitarist. More important, he is the guitarist and founder of King Crimson, one of the most adventurous and intelligent bands to ever plug electric guitars into effects racks. Crimson's perpetual status as a band of musician's musicians may otherwise qualify Fripp as a cult leader, but Fripp must deal with the world in the somewhat more earthly role of guitarist.

That is why he is sitting in a conference room high above New York's Central Park. As distasteful as he may find the task, he must talk about King Crimson, the recent *Thrak* record and tour, Guitar Craft, Frippertronics, and a host of other topics people find interesting. For if Fripp does not talk about them, then fewer people will know about them, and that defeats the purpose of his mission, which is to spread the musical message of Fripp. If Fripp doesn't talk about Fripp, then Fripp might not get to do Fripp-like things for very long. In other words, if he doesn't promote himself (which he does very well, by the way), then who will?

BY HP NEWQUIST

THE CRIMSON KING

J. Postal/ Retna

Belew and Fripp, circa Crimson lineup 4

In this subdued and paneled environment, complete with plates of fruit and cheese, Fripp's voice is eerily like that of Cary Grant. There are no other members of King Crimson here. He is polite and proper in the best British tradition, almost painfully so, but not without occasional traces of humor. It is hard to tell sometimes whether he is grinning or grimacing, as his face is a perfectly controlled mask. If there was a bit more animation about him, maybe he would actually be the embodiment of the Crimson King. Instead, he is the owlish, pedantic face of King Crimson, given to eccentric beliefs and joy-curdling banter. Fripp does not do interviews with the other members of the band, nor does he hang out with them after shows when they meet with fans. When he does talk to people outside the band, it is on his terms, and his terms alone. Not surprisingly, he refers to himself in the third person, as in, "Now if Robert were to say . . ." or "It is Fripp's belief that . . ."

It is unclear on this particular day whether Fripp will just talk, or whether he will answer any questions at all. As he says, "It's *our* interview." But without any hesitation, he jumps into the story of the reformation of Crimson, which hasn't played together in a decade. "Music began to fly around me in 1986, 1987, and by 1990 I had realized it was King Crimson music. It began to be more clear when Adrian came to see me in England around 1991 and said, 'Let's do King Crimson again.' But Adrian had a few difficulties with my role in the band at the time. He resolved it for himself when he realized that Robert's function is quality control. I have the quality of knowing: not whether Crimson is good or bad, but recognizing the specific nature of what can actually be called quality. When Crimson is ready I know. *I know.* How can I know? Well, after all this time, how can I not know? It's Crimson."

Much has been written over the years about Fripp's eccentricity. He has very defined ideas about the music business (which he believes has no interest in music or musicians), about the way the guitar should be played (with concentration, thought, and purpose), and about King Crimson (which he resurrects "only when there is Crimson music waiting to be played"). He is also very proud of his new Crimson lineup, which he bills as a double trio: it consists of Fripp and Adrian Belew on guitars, Trey Gunn and Tony Levin on touch guitars (like the Stick—Levin also plays bass), and Bill Bruford and Pat Mastelotto on drums. An unlikely and unusual configuration, to say the least.

"Music so wishes to be heard that it sometimes calls on unlikely characters to give it voice." This is part of Fripp's mantra about music needing to find a voice through the appropriate vehicles. But where did the double trio concept come from? "The picture of a double trio formation appeared in a flash while I was driving past our village church near Salisbury one afternoon in the autumn of 1992. There was a school on the left, a church on the right, and I saw the double trio: two sets of guitars, two sets of basses, two sets of drums. The double trio was not what I intended, expected, nor wanted, but I trust this point of seeing sufficiently to act upon it." And the title for the group's latest album? "There are two definitions for 'thrak': one—a sudden and precisely directed impact moving from intention and commitment, in service of an aim; two—the sound of 117 guitars almost striking the same chord simultaneously." Picture if you will the sight of dozens of Fripp's guitar students all hitting the same chord, in a Fripp-derived tuning, at the same time. The resultant din is Fripp's symbolic representation for *Thrak.*

Fripp is a master of playing mind games with fans and foes alike. Through it all, he maintains an air of detachment that appears to be equal parts intellectual snobbery and mischievous role-playing. He is the anti-rock star, as some have claimed. Sitting here, though, one contradiction becomes readily apparent: while he does not suffer foolish questions, like many rock "stars," he is more than willing to tolerate and even encourage those who fawn over him, sycophants that want to record and discuss his every move. Assistants and potential biographers flit about him, serving as foils to his carefully considered repartee. It is, however, the only flaw in his well-rehearsed veneer on this particular day.

It would be easy to dismiss Fripp's emotional void and intellectual banter as quackery, the sort of stuff that stoned college freshmen indulge in after their first Philosophy 101 class. Some call it shtick, an act that he has managed to carry on convincingly for 30 years. Others claim that it is just Bob being

Michael Putland/Retna

c. 1971

Stewart on Fripp

Al Stewart, the singer/guitarist who made his fame as a British folk-rocker with songs like "Year Of The Cat" and "On The Border," got his introduction to guitar playing from Robert Fripp. As he recalls, Fripp has always been Fripp-like.

"I've known Fripp since he was 15, and he was one of the guests at my wedding. He lived two miles down the road from me, and I took 12 guitar lessons from Fripp. I never understood what he was trying to tell me. Never. He had this way of saying things, like, 'Today we're going to play a flatted 13th with a diminished 9th with a slightly augmented 4th in the inverted position.' What he meant was that he wanted you to have a fractured wrist in order to play it. Then he would say, 'I think you'll find that you can stretch eight frets if you try, while I of course can stretch 12,'" laughs Stewart. "And we were kids when he was saying this! He was just 15 years old, telling me all this nonsense. I never used a single chord he taught me.

"Back then, there was this band called The Sputniks, and they had a record out of 'Orange Blossom Special,' the country piece. It was a very fast guitar instrumental, with guitars replacing the violins and such, and it was a very big hit in England. All the bands tried to play it, and nobody could, because it was amazing stuff, so fast. But if anyone in the western world could have played it at the speed of The Sputniks, it was Fripp. So he goes off, and we didn't see him for about eight months. We didn't know this, but he was practicing 'Orange Blossom Special' about eight hours a day. Anyway, there's this big guitar store where we lived in Bournemouth, which everyone went to and hung around all the time. One day, after not seeing him for all this time, Fripp comes into the store and picks up a guitar. He pretends to be trying the guitar out, and as he's playing around he goes into 'Orange Blossom Special,' just speeding along. Of course, he blows everybody away. Then he just stopped. And being Fripp, he paused for a moment. Then he looks up like the owl that he is, and says, 'I think you'll find that that was 15 seconds faster than the record.' Well, there was another long pause, then someone in the store says, 'But Fripp, didn't you know that the record itself was speeded up?'" Stewart laughs again at the memory. "I mean, the record was going like twice the speed it was recorded at, and now Fripp has knocked 15 seconds off a tune that was speeded up in the first place!" —*HPN*

Bob, and that's the way it always has been, ever since he was a boy. As such, there is no disputing his singleness of vision, his guitaristic genius and his willingness to push the instrument beyond the often-clichéd bounds of rock playing. You have to give him his due: he never wavers from his philosophy, nor does he contradict himself. In the end you have to believe that *he believes it.* He cannot be caught in a lie, even though he may not ever directly answer some of the questions put to him.

But the fact remains that Fripp is an innovative guitarist with very few peers. Up until Adrian Belew joined him in 1975 (Crimson lineup 4), Fripp was the sole guitarist in the band, and his abilities were so overwhelming that other Crimson musicians who could play guitar avoided it altogether. Thus, he was responsible for the early-metal sound of 1969's "21st Century Schizoid Man" (although he admits the riff was composed by Greg Lake) and the scratchy, pre-industrial guitar shriek of 1973's "Larks' Tongues In Aspic." His beyond-the-fringe playing attracted the attention of both Yes (which Fripp claims first offered him the guitar gig that eventually went to Steve Howe) and Genesis (which wanted him to replace Steve Hackett after his departure).

Through dozens of albums that ranged from the flawless (*Red, Discipline*) to the less-than-interesting (*Islands*) Fripp has been held up as an example of an overindulgent band leader, both on the edge and on edge. But the proof is ultimately in his guitar playing, which has little to do with the image he presents to the outside world. Fripp creates brilliant guitar pieces with the same inherent understanding and respect for his instrument that people like Hendrix had. Odd time signatures, heavily distorted tone, and a penchant for creating memorable melody lines are part of Fripp's stock in trade—not an easy accomplishment when one is playing guitar outside the confines of commercial rock. He may not seem to like it much, but Fripp worships his instrument, and he knows how to make it work better than 99.9 percent of the guitarists who currently play.

This is one of the reasons behind Guitar Craft, his school for aspiring guitarists, as well as his own guitar tuning, which he feels is infinitely superior to concert tuning. "I came up with the tuning while sweating in a sauna in the Apple Health Club down on Bleecker Street [in Manhattan], sometime in September 1983, around half past 10. The tuning just came right into my head as a set of colors, going from right to left: C G D A E G, low to high." Does he use it exclusively? "Yes."

CRIMSON KING

Has he adapted older Crimson material to play in the new tuning? "Yes." Has he ever considered using other tunings, like D A D G A D? "I don't use them, so I don't discuss them." Well, then, what makes his standard tuning any better than E A D G B E? "With the new standard tuning, you have to know more or less what you're doing. You can't lie back on cliché. You have to think about it. There comes a point where the musical vocabulary that you develop has to be true to your musical voice, and this is the tuning that speaks to my musical voice. It works for me."

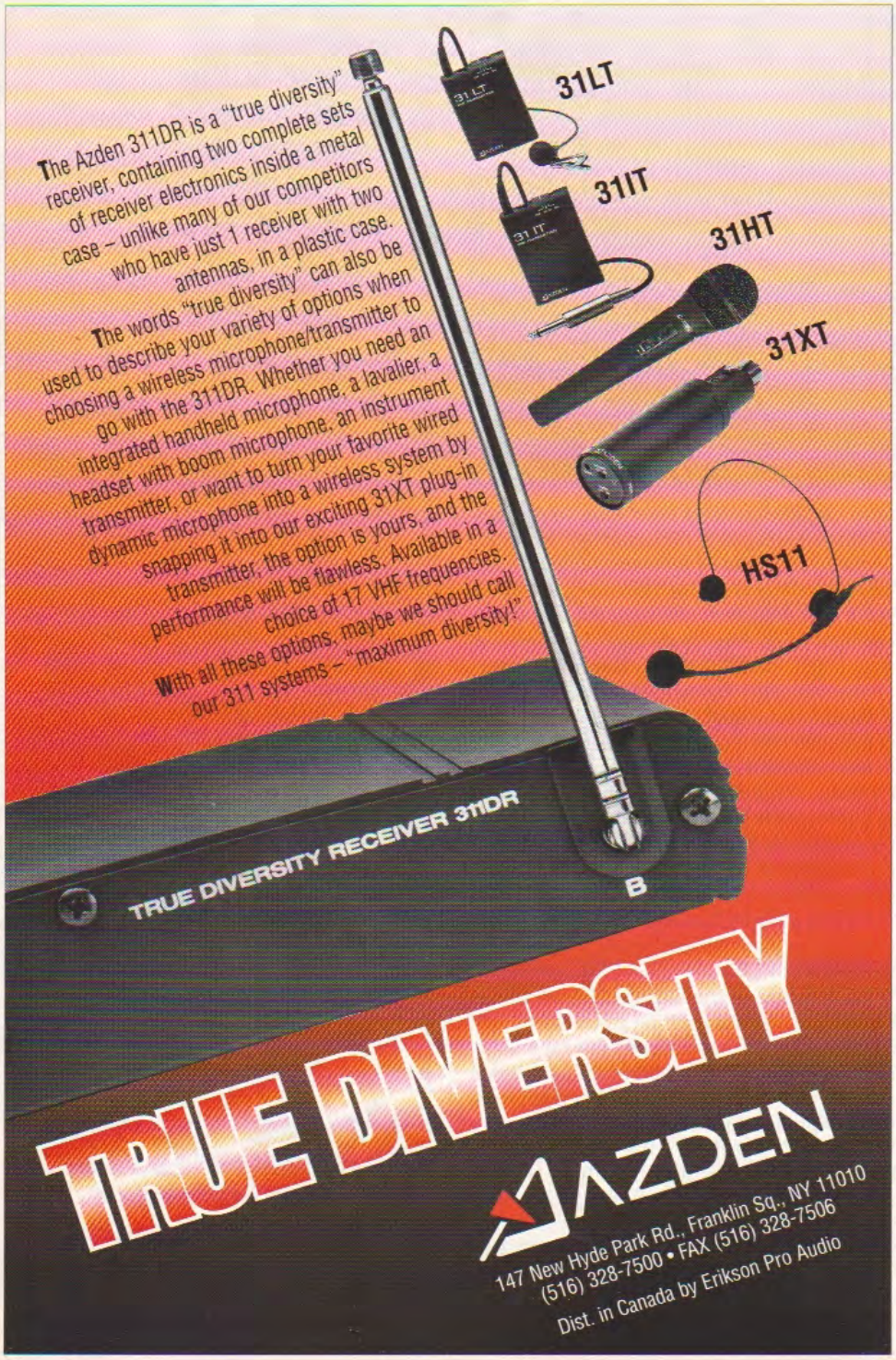
But what's wrong with standard tuning, anyway? This gets a rise from Fripp—finally. "The new standard tuning has a reason. But E A D G B E? It's arbitrary. *It's arbitrary!*" he yells. "Who came up with a tuning like that? And why? Probably because tightening gut strings any more would make them snap."

His tuning, and subsequent putting it into practice, was created during his sabbatical between Crimson lineups 4 and 5. (Crimson has now had as many Mach versions as Deep Purple.) It is interesting to note that Fripp has done some of his most interesting work between Crimson incarnations. He was in the studio with David Bowie, Andy Summers, and Brian Eno in the 1980s. He undertook a bizarre recording partnership in the 1970s with Daryl Hall of Hall & Oates which was supposed to produce a trilogy of records, but it never materialized (only 1979's *Sacred Songs* was released). His most important sabbatical achievement, however, has been Guitar Craft. Simply, Guitar Craft is the teaching of guitar as an apprenticed discipline, learning from the master (Fripp) all the essential techniques of guitar playing. It is not about what to play, it is about how to play. Sitting properly and holding the pick and guitar neck properly are basic ingredients of Guitar Craft [*see our Al Stewart sidebar on the previous page—ed.*], as is a heightened awareness of self (through philosophy and even public humiliation). For Fripp, the world may have produced some marvelous guitar players, but by and large they have been pretty sloppy.

As far as he is concerned, there is only one right way to play the guitar—which, not coincidentally, is Fripp's way. This involves proper and rigid positioning of the fretting hand, especially the thumb and little finger, along with precise arm bending, pick placement, and rhythm techniques as ordained by Fripp. No noodling takes place in Fripp's Guitar Craft; only purposeful and well-thought-out notes are allowed to be played. Questions are answered directly only if they are phrased properly, since Fripp sees the pursuit of musical excellence as encompassing every phase of the musician's daily life, from speech to dish washing.

Still, there is something annoying in his no-fun approach to guitar. For most of us, guitar playing begins as an enjoyable pursuit that we can follow down a number of paths: bands, recordings, teaching, lounge gigs, or even just playing at home. For Fripp, this doesn't seem to be good enough; there has to be more to it, an almost monastic commitment. This is hardly the Eddie Van Halen "Hey, I just play what I know, and that's what comes out" approach.

In the context of King Crimson, though, it works perfectly. Live, the band is one of the most awesomely precise group of humans you will see and hear outside of a military drill. And, thanks largely to Belew and Bruford, they stage a genuinely enjoyable rock show, full of mesmerizing sounds, microsecond time changes, and bizarre guitar. With the same resolute indifference he displayed during his interview, Fripp sits the whole time, holding court over the onstage proceedings. It is here that Fripp is in his real element, presiding over the musical barrage and frenzy that Belew has called a circus. But "circus" doesn't do a live show featuring Fripp and Company justice. It is, in reality, the court of the Crimson King. Even if the king doesn't smile the whole time.



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THE EXPERIMENTALIST

Adrian Belew

If you had to focus on a single guitarist who's made the most significant contributions to the experimental guitar palette, it'd be tough to produce a better touchstone, creatively or historically, than Adrian Belew. Known for his inventive whammy stylings, noise-based lyricism, and general coloristic approach, Belew has enriched textural-guitar vocabulary and influenced a multitude of players, including Andy Summers, The Edge, Bill Frisell, Reeves Gabrels, and Vernon Reid.

Most impressive, though, is that Belew was there when major musical pathways in outside rock were being cut. He was the guy putting the whammy on new music (literally) while others merely wanked. Belew's résumé reads like a veritable Who's Who of new music: Frank Zappa, David Bowie, Talking Heads, Laurie Anderson, Paul Simon (on the Grammy-winning, South Africa–inflected *Graceland*), Nine Inch Nails, and of course, King Crimson. All of this top-notch work comes in addition to a series of top-notch solo albums, including *Lone Rhino*, *Twang Bar King*, and *Mr. Music Head*. We asked outside rock's quintessential journeyman to take us on that heady trip that put him at the center of outside music's inner circle.

Could you chronicle the guitar progression you've taken from Zappa to your current position with King Crimson?

Playing with Zappa was almost like being in college, where you're learning things in a more formatted structure. Frank was the first person to show me how to play in odd time signatures. His music was very demanding and very regimented. The main idea was to play it correctly and play it consistently. I was working with a lot of those concepts and that was good for me at that point in my life. I'd never had any discipline up till that point. I'd only been playing in bar bands. My stint with David Bowie was concurrent with the growth of my guitar system and available sounds that I had. I was very encouraged by people like David and Brian Eno to really go wild and try a lot of ideas, sounds, and concepts. I'd worked towards that for a long time. My whole approach to guitar was not one of learning to play it properly and learning scales and notes and practicing—it was one of *how can you make the guitar sound interesting?* So here was David Bowie giving me carte blanche to do that. The same was really true in the next step, with King Crimson, but on top of that I had to learn how to play like Robert Fripp in order to accommodate the interlocking Guitar Craft style of playing that he so favored in the '80s. The first thing we did together was we sat down and worked out [*scats fast pattern*] *Da da Da da da Da da Da da da*—endlessly. Hours and hours of that, which turned into songs like "Discipline." That was all very new to me. It required a picking technique I was unaccustomed to. And it was another discipline—very similar to what I went through with Frank Zappa. On top of that I was suddenly saddled with the idea that I was going to be the vocalist and the lyricist and part songwriter and guitar partner and frontman. And there were a lot of rhythmic things to absorb. I got of lot of encouragement and support from [drummer] Bill Bruford. He was a very willing compass. He loves to show you ideas.

In your initial introductions to Zappa, Bowie, and Fripp, each wanted you in his band after hearing you play on stage. Were they all hearing the same thing?

That's hard for me to know, but probably not. I think I could summarize it this way: Frank told me he liked me for my unusual guitar techniques. But he liked me more because in his estimation I was a very good singer. He needed someone who could sing and play guitar, which he couldn't do himself. He liked that combination. Bowie wanted a guy who could play wild guitar. He turned me loose, saying: "I want you to be my solo guitarist. Make a lot of interesting sounds. Play the solos and add all that color." That was the same kind of thing with Talking Heads. By the time it reached the Crimson stage, Robert has sussed out that I was a songwriter, a singer, a possible frontman, *and* a stunt guitarist—as Frank Zappa once called me [*laughs*]. Robert put the pieces together in a way that I had been waiting for all along. He wanted me to be a part of the whole band and not just an add-on. That was my first real opportunity to pursue the things that all along I thought I would do. ➥

BY JON CHAPPELL

Ebet Roberts

Touching bass with Trey Gunn

In a perfect world, you could get a job playing in King Crimson just by tooling over to the local employment office, filling out a basic form, and then having a brief interview with Mr. Fripp in personnel. Alas, gaining entrée into the world's most sophisticated noise machine isn't that simple. Trey Gunn, however, managed to gain access to Fripp via Guitar Craft and become a key player in the current Crimson lineup. A Texan now residing in New Mexico, Gunn has augmented Tony Levin's masterful Stick playing by adding a second touch guitar, creating for the King an unusual backbone of double touch guitars.

Trey first picked up the original Stick in 1987 after playing guitar and bass for years, while more recently he's moved on to the touch-guitar creations made by luthier Mark Warr. You can hear his wild playing on Crimson's recent *Thrak* and their *B'Boom* live album, as well as on Gunn's almost entirely Stick-driven solo opus, *One Thousand Years* (Discipline). Here the man discusses the tools of his unusual trade, as well as his growing body of work with Fripp.

"I've played with Robert on his projects with David Sylvian [*Damage* and *The First Day*], as well as in the Robert Fripp String Quintet, which was composed of myself, Robert, and the California Guitar Trio. So I've known him for a while, and when he decided to get Crimson back together, I landed the gig. As for gear, I used to play straight Chapman Stick, but now with Crimson, I'm playing Warr Guitars. I have a Stick-player friend in L.A. who turned me on to Mark Warr, who was making touch guitars. I was a Stick user, and when I saw Mark's guitars I was a little hesitant, because unlike the Stick it has a body, and the neck hangs at a different angle. It's kind of a cross between a Stick and a nice guitar or bass. Mark studied with Mike Tobias of Tobias Guitars, so you can see the exotic-wood influence there. It has custom Bartolini pickups, which are very good. Onstage, I just go direct to the board, as do Robert and Tony. You might think that would clean up the sound a bit, but with King Crimson, anything goes. With six players in the band, it gets *really* loud up there."

—*Pete Prown*

The Experimentalist

That is, be frontman, pop stylist, and experimental guitarist?

Yes. It's the perfect band for that combination. Before I joined the band I had been a big fan of all the stuff they'd done in the '70s, and historically that band always had a combination of cutting-edge, avant-garde, instrumental sections broken up by very well-crafted songs, like "I Talk To The Wind" and "Cadence And Cascade." There's a whole catalogue of those songs. And I thought that was always the most brilliant thing about King Crimson. The band had such musical chops and integrity but could use them in both areas and not be limited to just playing songs or muscular instrumental things. The band has continued in that fashion, which offers me a forum of the very best two things that I do. I bounce back and forth between those two areas.

How does a Belew/Fripp collaboration begin?

It usually starts quietly. I have a studio here in my house, and it's very private. I've converted the whole downstairs of the house, and there's living quarters there as well, and that's where Robert stays when we work together. At first, we might not even plug in. It's just the two of us with electric guitars sitting on chairs in a room. We'll go over ideas that each of us have. So there's conversation—reference points, what type of sounds this would include. If they're instrumental compositions, they'll usually be guided by Robert, and in that case I'll become his soundboard and work out parts with him. Then he can take those ideas away and fine–tune the compositions. That's how we worked on "Vrooom" as well as "Vrooom Vrooom" and "Thrak." If it's a song it'll be just the opposite: then it'll be in my lap. Robert may have a few chord changes and he'll continue to ask me, "Where does this go from here?" It starts with us together and then we go off privately and work on it by ourselves.

With "Vrooom" Robert would bring in different sections of it to work on. Sometimes Trey Gunn would help as well. After I gave my input, Robert would take that away and work on it some more, but it's really his song, his composition.

In "Vrooom" you two play unison figures, yet you're in different tunings.

Well, I don't know how it is to play in Robert's tuning, but that's a very fun song to play in standard tuning. It feels real good. There's a real nice logic to how you can finger that. It always causes me to grab the whammy bar.

Do you each talk a certain way—you in musical colors and Robert in music terms?

It's not so cut and dried. We each have our own musical vocabulary, and it's often reference points to things we know and do. It can be guitar sounds. Robert will say, "I want you to use your big clouds right here." Or if we're still in the talking stage, we'll say, "This can have that same heavy sound that 'Red' has." We'll use our own work as reference points because that's the simplest way to do it.

The stage demeanor between you and Robert couldn't be more different. Does that contribute to the band's musical dynamic?

Yes, but I think that's just natural, it's the way we are as people. Robert is very reserved and focused, which is exactly who he is. My jumping around and having-fun attitude is more who I am. I think both our presences are necessary for the band. But I think that's true of everybody. Each person brings his own weight to the band—and his own levity. Robert offstage can often be very funny. I'm busy trying to have fun and be funny onstage. Who knows? Maybe offstage I'm not as funny as I think I am.

What's it like at a Paul Simon session versus a Nine Inch Nails session?

Paul's very particular and wants exactly what he wants. He's not really looking so much for your input. When you work with Trent Reznor it's almost the opposite. He says, "What would you do here?" and you offer about five suggestions and he picks from them. Most of my sessions are of the Trent Reznor nature. Most people call me expecting me to show up and do something wild. A lot times I go away from those sessions and I've put so much stuff down on tape I have no idea what's going to end up on record or not. And I get the record a couple of months later like anyone else in the world and there it is and I discover what I've played [*laughs*].

Do you have to be a quick study to survive with disciplined bandleaders like Zappa, Fripp, and Laurie Anderson?

Oh yeah, I think you do. You have to be thinking fast and be ready to go. I learn by rote very quickly. I think King Crimson has helped me sharpen those skills as well, by the way. This band works quickly both in the studio and in rehearsal. When we went to Japan to rehearse for this tour we learned three songs in two days—very difficult songs. In fact, one of those songs we learned from a *Guitar* Magazine transcription—

John Atashian

"Three Of A Perfect Pair." We had to learn that song from your magazine.

How was the transcription?

It was accurate and very good. I still have no idea how I played the solo that you transcribed [*laughs*]. That was very helpful. [*See our Aug/95 issue, of which we are now infinitely proud—ed.*]

What setup are you using these days?

I use a MIDI guitar system. It's all MIDI and all stereo, run by a MIDI Mitigator made by Butler. If you like a sound you can call it a patch, give it a name, and even program in a song. So when I'm on stage, let's say I'm playing the song "Dinosaur," and it has five different guitar sounds, there they are in front of me, and they're named A, B, C, D, E. This allows me to shuffle through them at the proper time. It's just a way to quickly move from one thing to the next. Everything is built around several guitar synthesizers and several guitar processors. The main guitar processing units I use are two Korg A3's. They may be a little outdated now, but I've written so many nice things with them that I'm still enjoying them a lot. They give me all my basic distortions and delays, flanging, chorusing—all those things.

The two synthesizers I'm using are the Roland GR-50 and GR-1. They do different things. On the GR-50 you can assign two different sounds to each string, which are activated by the way you touch it. It's not easy to program but there's a lot of versatility with the internal sounds. The GR-1 is almost just the opposite. It's a very friendly instrument for making up your own sounds. So I need those combinations, because what I primarily do is design my own sounds. I don't like to use sampling; I'm more intrigued by *achieving* the sound and *creating* the sound rather than just *replicating* the sound. I also use a Fox Tone and a Frequency Analyzer, old devices from the '60s that are unique and that I've used on my records. I've had them MIDI'd and rackmounted so I can use them in my setup. On the overall system I have a Roland 330 delay, and it comes up on a pedal anytime I want it. So you can have any delay you're already using and then bring in the 330 on top of that. Then I have two older boxes called Roland RPS-10's. A lot of people ask me how I get that backwards guitar sound, and that's what does it. They were never advertised as being able to make backwards guitar sounds, but there's one little setting on it called "Inverse," which allows you to sample a little bit of the guitar and turn it around backwards as you're playing. You have to learn the technique of playing a little ahead of where you want to be. But after you've mastered that, it's really a lot of fun.

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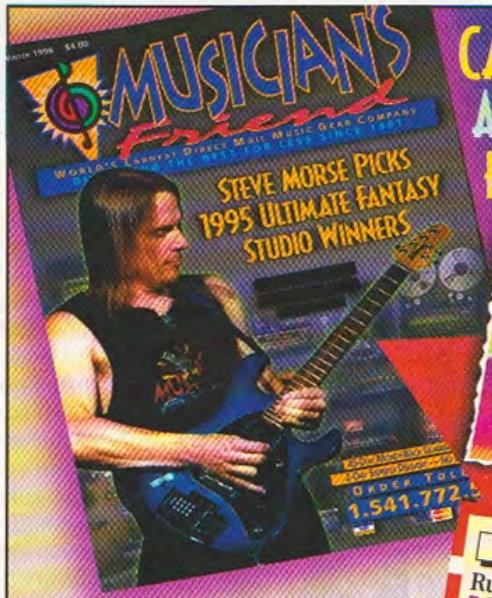

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THE CALIFORNIA GUITAR TRIO, FORMER STUDENTS OF ROBERT FRIPP, IS NOW BLAZING NEW ACOUSTIC GROUND ON ITS OWN

three of a PERFECT TRIO

BY PETE PROWN

Acoustic guitar ensembles are nothing new: whether it's the classical strains of the Romeros or the fusion flash of Di Meola, McLaughlin & de Lucia, the multi-acoustic concept has been around for years. But the California Guitar Trio has added their own wrinkle to the formula. Following several years of study and performance with Robert Fripp, the three guitarists—Bert Lams, Hideyo Moriya, and Paul Richards—have just released their second album, Invitation, and it is clearly signaling a change in acoustic music. Whereas once you had fingerstyle classical guitarists and plectrum-style rock, jazz, and bluegrass players, the Trio mixes it all up, approaching any and every genre with a scintillating plectrum-based attack. Be it Vivaldi or The Ventures, CGT is paving the way for acoustic guitar in the 21st century.

If you've ever wondered what Beethoven's Fifth Symphony or Bach's *Toccata And Fugue* would sound like on three steel-string guitars, wonder no more. On their recent tour opening for King Crimson, the California Guitar Trio earned nightly standing ovations for these pieces, which they blended with rock and bluegrass standards, as well as their eye-widening originals.

Much of the band's classical emphasis comes from Belgium-born Bert Lams, who studied nylon-string for

years before bursting forth into the CGT's wild, blue yonder. "I was classically trained, yet I always loved electric guitar," says Lams. "Unfortunately, it was hard to find an electric teacher in Belgium, so I studied classical for about six years, and taught some, too. I guess we do a lot of classical material because that's my background, which, aside from the Bach and Beethoven, includes a version of the popular 'Fratres' by Arvo Part. As far as the arranging of the classical material, it is pretty straightforward. Our transcriber [*classical composer Stan Funicelli*] just pulls out the three main themes from each of the pieces and arranges them for three guitars. But when we write something ourselves, we usually do it together, as a group. On 'Yamanashi Blues,' for example, I came up with the main funky riff and then we all sat around and jammed on it until we found the things that sounded right to us. Our pieces begin evolving from there. Playing live also helps us in that regard, since we can hear what works and what doesn't in front of an audience."

Frank Fortino

Japan-born Hideyo Moriya, meanwhile, is the Trio's resident surf-rock expert, reflecting his country's passion for the early rock sounds of The Ventures, The Surfaris, and all things in Lake Placid Blue. "I went to Berklee in 1982-83, but I'm not a jazz player," says Moriya. "I started playing guitar when I was 12 years old, mostly from listening to The Ventures, but I also like The Beatles and most of the English bands like Yes, Roxy Music, and King Crimson. Some of our stuff may sound a little like Crimson, but that's more from Robert Fripp's Guitar Craft seminars, which is where we all met. Robert had us playing all these eighth-note sections and lots of unusual rhythmic grooves. That affected us quite a bit. Later on, we played in his League Of Crafty Guitarists and then in the Robert Fripp String Quintet with touch-guitarist Trey Gunn, who's now with Crimson. We're all part of one big family, really."

According to Paul Richards, however, the three want to go beyond Fripp and tackle anything that strikes their musical fancy, no matter how eclectic or far out. "Our albums are like an adventure where we get to travel through different song styles and experiment with different textures," remarks the Utah-born guitarist. "One song will have a Southwestern theme and then we'll go to Germany and do some Bach. The Mideast, Russia, America—we'll go anywhere with our music. We don't worry about categories or trying to fit in. We just play what we like and we don't belong to any specific tradition like classical or jazz. For example, we do originals like 'Yamanashi Blues,' as well as covers like an arrangement of Ennio Morricone's 'The Good, The Bad, And The Ugly,' or 'Walk, Don't Run' by The Ventures."

What is it like to play in a three-guitar band that's about as far away from the Lynyrd Skynyrd model as possible? According to Lams, it's quite a different six-string experience. "Well, the good and bad thing about playing with three guitars is that you can't hide. So the audience can hear everything, but you have to be on the ball all the time as a player. When we were playing with the League Of Crafty Guitarists, there were at times 20 players on stage, so you could hide more, but then again, your individual voice didn't come out as much. Another thing we try to do is interact on stage so it isn't just three boring guys sitting there. We try to maintain contact to keep the energy up. And unlike other 'acoustic' bands, we play *loud*, as the audiences on the Crimson tour have found out. We've been received well everywhere. We even got a few standing ovations in Texas—that's a real guitar state."

Another aspect of the California Guitar Trio's setup which may surprise listeners is that they're not all amazing sight-readers. Instead they arrange their material the old-fashioned way: by plain hard work. "We all read a little, though Bert is by far the most advanced, via his classical studies," says Richards. "We actually just work through each piece bar by bar, especially the Beethoven. Actually, that one came together pretty fast, a lot of which has to do with our new tuning. It's C G D A E G, low to high—it's sort of a C pentatonic scale."

Gear is an important part of the Trio's sound, too, as reflected in the harpsichord-like tones they occasionally conjure up. Interestingly, they fully reflect Fripp's famous notion of a "small, mobile, intelligent unit" in their stage gear. Instead of individually miking up each guitar, all three players are plugged into one rack unit, which contains a mixer and an array of signal processing gear. From there, a stereo feed goes to the PA system, allowing the band to control all aspects of their sound and effects. Not surprisingly, the California Guitar Trio's live sound is superlative, just as it is on their records.

"Sonically it may surprise some, but everything on the record was created by just the three acoustic guitars, though we do use electronic effects to create different sounds," states Richards. "There's a song called 'Punta Patri' where I'm using an E-Bow through a fuzzbox to create a distorted, looping sound. I play a little slide on there, too, but it's all done on acoustic guitars. Originally, we all played Ovations, but now Hideyo is using an Ovation Elite with a hex pickup for his Roland V-Guitar and synth, while Bert and I are experimenting with Taylors. We both use the new 812 models, though Bert's is a thinline that will be marketed as the 812 Custom, I believe. So far, we're extremely impressed, though we plan to keep experimenting with various acoustics.

"Then again, just having three acoustics all the time can be wearing, so we're looking into ways to get new tones and sounds into our repertoire. We can go more electronically like Hideyo is doing, or more into pure acoustics. Right now, we essentially straddle the 'acoustic/electric' sound and it works well for us, but in the future, anything's game."

Frank Zappa

THE FATHER OF INVENTION

Unique. Bizarre. Brilliant. Vile. Perverse. These are all words that were used regularly to describe Frank Zappa throughout his career. From the mid '60s until his death from cancer in 1993, Zappa provided rock listeners with a strange, enjoyable blend of arty rock and roll, pubescent bathroom humor, and futuristic orchestral music. In addition to being an outrageous composer, he was, when the mood struck him, a superb guitarist, capable of playing high-speed solos and thickly distorted rhythm parts.

Like Fripp, he gained a reputation for creating extended and technically difficult rock within a band context (even though Zappa's lineups changed even more frequently than Fripp's Crimson). But like Branca, he wrote symphonically, having studied the extravagance of composers like Edgard Varèse. Zappa had an ever-changing roster of musicians who came in and out of his rock orchestra every time he wanted to expand the Zappa repertoire of recorded works.

For all intents and purposes, Zappa stopped playing guitar in 1988, concentrating more on his writing and the operation of his Synclavier and other studio toys. His guitar work was turned over full-time to the men he hired to play specifically the parts he wrote, a group that at various times included Adrian Belew, Steve Vai, Warren Cucurullo, Lowell George, Mike Keneally, and Dweezil Zappa. These guitarists all served apprenticeships with FZ before going off on their own, making room for the next guy who qualified for Frank Zappa's guitar circus.

As Zappa once told *Guitar* Magazine, "The thing that's different about our group is: Suppose you're a musician, and you're just coming up, and

BY HP NEWQUIST

Photos by Neil Zlozower

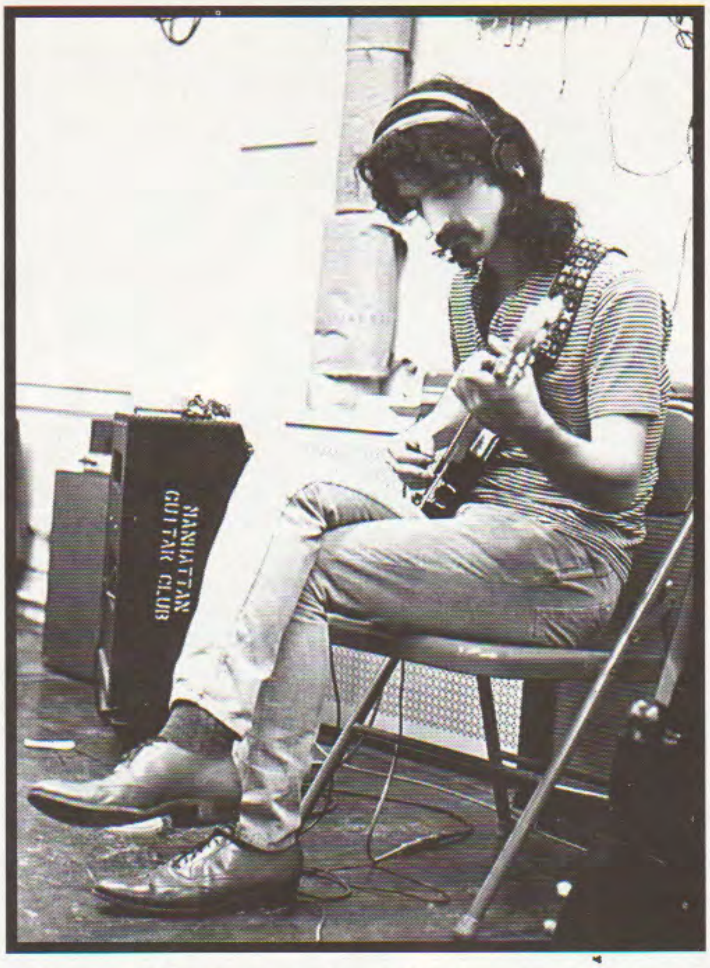
FRANK ZAPPA

you want to join Led Zeppelin. What do you think the odds are that you're going to get in? They're not good odds. A musician today who can play his instrument, has a sense of humor, and might be interested in the type of stuff we do—he's got a chance to get in my band. I hold auditions every year, and if he wants to do it, by golly, he may have the job before he knows it.

"All of the people who have been in the band have all auditioned and competed against each other to be there. Consequently, our live shows always consist of a combination of old material, new material, and current material. With the older material I arbitrarily select a few of the old classics that have been on albums 10 to 12 years ago. Since this is the modern world, and new guys play better than the guys on the original records, I usually juice up the arrangements to give them things that are more challenging to their technique.

"Ultimately, I have to teach them all the parts. I have a rehearsal assistant, and what usually happens is I come in for the first part of the rehearsal and say, okay, you're going to do this or your part is that. The assistant makes a cassette of the instructions and writes down notes of what's supposed to happen. We work on a couple of things a day. I leave, and it's like the rehearsal assistant's job is to drill the band over and over again, like I used to have to do in the old days."

It sounds a bit like Robert Fripp and his Guitar Craft, but Zappa never seemed to take himself or his guitar playing quite so seriously as Fripp. One need only glance at song titles—Zappa's "I'm The Slime" and "Stevie's Spanking" vs. Fripp's "Eye Of The Needle" or "A Blessing Of Tears"—to get a sense of their different perspectives on their music. Plus, Zappa always worked with other guitarists, while Fripp was usually the only guitarist in King Crimson (a tradition he broke when he hired Adrian Belew, a Zappa alumnus).

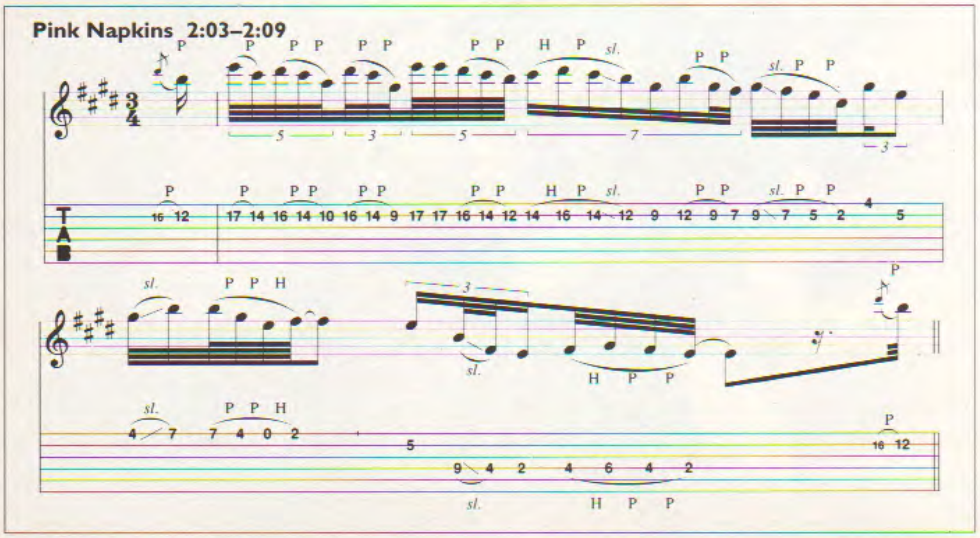


Zappa may have had his tongue firmly planted in both cheeks, but his fingers were always flying about the fretboard, usually in strange and unusual places. Look at this run from "Pink Napkins," off 1981's *Shut Up 'N Play Yer Guitar Some More*. This is not the Zappa of "Don't Eat The Yellow Snow" or "Valley Girl." Rather, this is Frank The Outsider.

"Pink Napkins" is a lilting instrumental ballad, captured live, where Zappa plays cascading, cadenza-like passages for the song's enitre 4:38 duration. The phrase we've excerpted (2:03–2:09) shows Zappa in all his rhythmic ferocity, playing 32nd-note quintuplets in a running, two-octave line. The melody may be entirely diatonic to C♯ minor (C♯ D♯ E F♯ G♯ A B), but that's about the only shred of conventionality in the passage. Look at the unusually wide stretches in bar 1. Zappa plays a three-note double pull-off that goes from the 16th fret to the 9th fret on the 2nd string. Then there's the way he places the notes on the fingerboard: Zappa ignores the easier lateral-position playing, opting instead to execute as many notes as he can on the 2nd string. This allows him to slur groups of notes that would otherwise take him across several strings, losing the flowing feel he has created. But perhaps the most striking aspect of this phrase—and the piece in general— is the long, sinuous way Zappa works his way from the high E on bar 1's downbeat to the lowest note of the phrase (bar 2, beat 2½). There are no recognizable patterns, no clichés, nothing that flags it as easy, typical, or even familiar.

Zappa's output of guitar music was prodigious. The obvious highlights were the *Shut Up 'N Play Yer Guitar* trilogy and the posthumously released double *Guitar* CD (which, by the way, lists the make of guitars employed on each cut). Each set offers a cross-section of Zappa and his various guitarists, and each contains some of his most intriguing guitar-specific work—and he claimed that there was much more in the can that had yet to see the light of day. Even the radio-friendly tunes contained on the recent *Strictly Commercial* compilation have enough six-string bravado to secure Zappa's place in rock-guitar history. Thus, a short stroll through any of Zappa's compositions is an exceptional lesson in composition, chops and imagination. And if that lesson was good enough for the likes of Vai and Belew, it's probably good enough for the rest of us.

Pink Napkins 2:03–2:09



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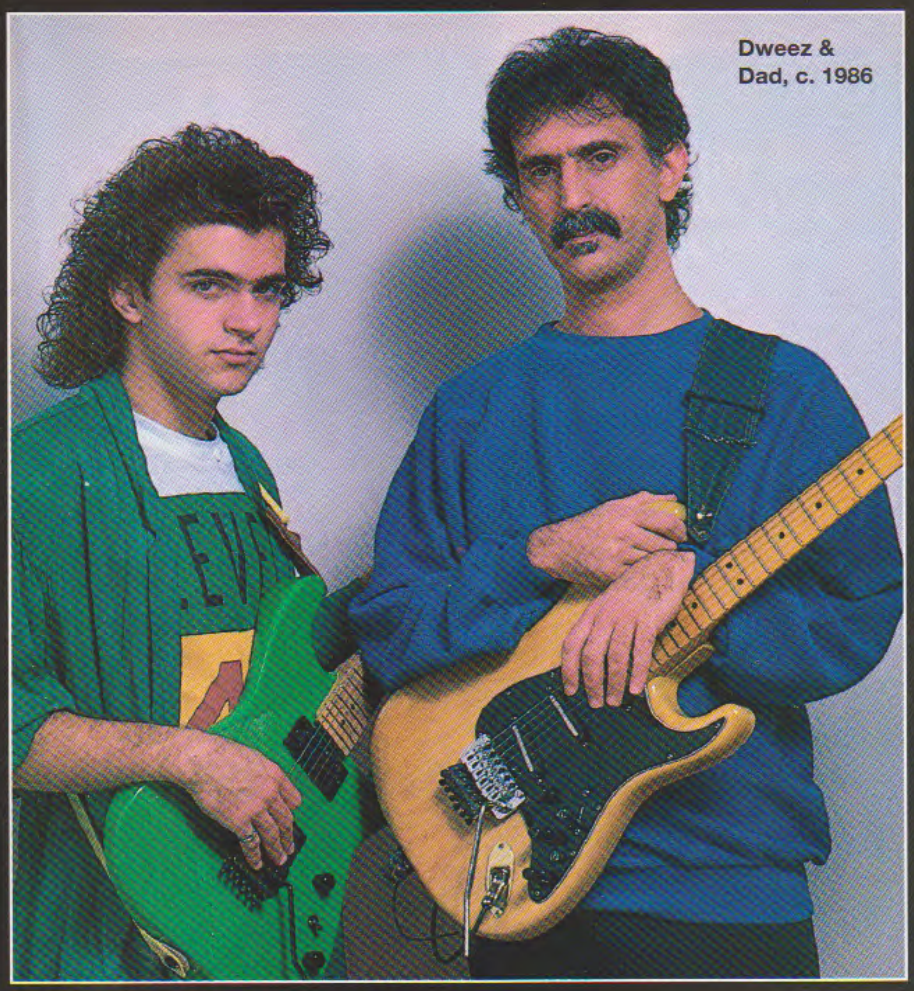

Dweez & Dad, c. 1986

Neil Zlozower

PET SOUNDS

Z's Dweezil Zappa and Mike Keneally

BY MIKE METTLER

"I'm excited about anything that confuses people," chuckles Dweezil Zappa. No surprise there, really, especially when you listen to *Music For Pets*, the second album from Dweezil's band Z (and the inaugural release on the recently revived Zappa Records imprint). Featuring brother Ahmet on vocals and longtime Zappa-family crony Mike Keneally on second guitar, *Pets* runs the gamut from smart, catchy pop to razor-sharp, shred-city histrionics (or "doing the wheedly-deedly," in Dweezil parlance). Dweezil assesses the album thus: "This is what the pets wanted, and this is what they got. After all, they're the consumers of the future."

Pets was initially conceived to be just an EP when recording commenced in April 1994, but the Z boys were so prolific that they wound up cutting no less than 45 tracks over the ensuing 20 months, 18 of them making the final cut. For Dweezil, constructing a diverse sonic spectrum was all-important. "I have a really short attention span," he admits. "That's why the whole sound of *Pets* changes drastically from one song to the next. I know that may bother some people, but I like it that way. No matter how much I like a record, after about five or six songs, I get tired of hearing one same sound. I suppose it's easier for some people to recognize a band if everything sounds the same, and that's something I'll never understand. If you give people an option, they don't know what to do with it! I guess that's why you have Hootie & The Blowfish. But I think *Pets* has better repeat-listening value."

Dweezil is renowned for owning about as many guitars as Spinal Tap's Nigel Tufnel (but at least Dweezil plays most of them). *Pets* features his self-designed, "weird-shaped" Performance axe that houses Seymour Duncan Blues Saraceno pickups, a white, late-'60s Gibson SG that he snagged at a vintage guitar show, some Les Pauls, a Hendrix Strat, "and then all hell broke loose!" (Translation: way too many other guitars to mention.) A Matchless amp, some Marshalls, and a Peavey 5150 head handled the juice, while an MXR Phase 90 and a Chandler Stereo Digital Echo unit were called upon for effects. Keneally used a lot of Dweezil's gear while cutting tracks at the Utility Muffin Research Kitchen, but he also spanked an "old, fragile, cutting" Fender Duo-Sonic, a black Les Paul, and a Fender Signature Eric Clapton Strat with EMG pickups. In addition to going through the Matchless and the Marshalls, Keneally also used a Rivera amp once the band shifted to recording at the Joe's Garage rehearsal complex. He also stomped on his trusty pedalboard, which consists of "quarter-century-old Korg modular devices."

Pets' most striking track is "Father Time," a heartfelt rant against the title subject, which "stole away a piece of my life . . . took my dad away from me," says Dweezil. "It's got a bit of a haunted-house vibe to it, doesn't it? It's really heavy. Of all the songs on there, that's the one that gets under your skin the most. It's also got a cool acoustic-guitar riff, a freaky solo, and some delayed guitar."

Meanwhile, the blistering "Choke" should fulfill any nagging, wind-out jam jones listeners might be harboring. "That song's a lot closer to what we do live," Dweezil explains. "The solo is also very reminiscent of my dad." Observes Keneally, "Frank's thing was that 90 percent of his solos were over one chord—but it's how he executed them that made things different and exciting. On 'Choke,' all Dweezil has to worry about is that the tonality stays G

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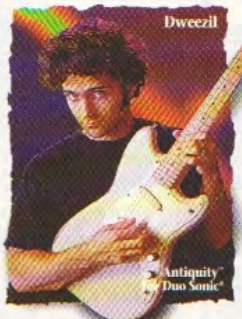

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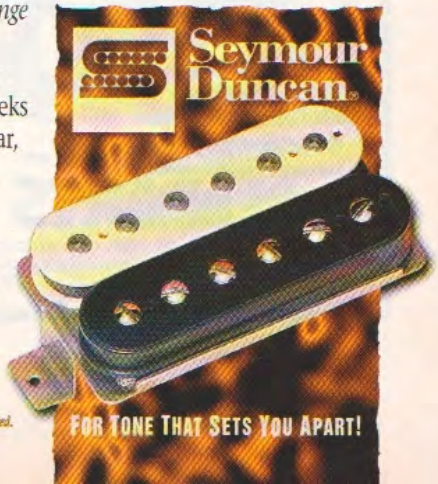

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minor all the way through, even when we're going down to E in the background. It's a 5/4 figure that's basically Gm7 and Gm over E. Now, Dweezil could've just played licks in G minor for five minutes if he wanted, but it's to his credit that he found a lot of other interesting things to do there."

Does Dweezil ever feel the weight of the Zappa legacy on his shoulders? "What I do is so different from what Frank did," he theorizes (Dweezil often refers to his dad by first name). "For this album, we wrote some pop-rock songs, and Frank didn't ever really do that. Remember, it was a different period for music when Frank started out. You could create something that really was your own sound. Now you've got 52 million bands all doing the same thing. Not us, though—we're trying to put our own stamp on things."

Keneally agrees, citing some his own musical theories. "I've never knowingly employed a mode in my life," he says. "Actually, I'm getting into a phase where I want to dig a little deeper into the mechanics of music, so I've been listening to music that goes through a lot of chord changes—stuff from guys like Charlie Parker, John Coltrane, and Miles Davis. Now I have to figure out how to translate those concepts to guitar."

Besides his work with Z, Dweezil is close to finishing up his long-in-the-works, mondo guitar-instrumental project, a 74-minute, one-track collage of 34 guest axemen titled *What The Hell Was I Thinking?* "I got everybody to do stuff that they wouldn't normally do," he beams. "I think it's really cool to hear people play out of context. I've got Yngwie playing the blues, Eric Johnson, the Young brothers—Malcolm and Angus—Brian May, and more. It's total back-to-back audio morphing. The one thing people will probably be psyched the most about is that I got Eddie Van Halen to do a two-minute 'Van Halen's Greatest Licks' composite. The funniest part was that I had to teach a lot of it to him myself! I'd be like, 'C'mon, Eddie, you remember the line from "Push Comes To Shove," don'tcha? It goes like this. . . .'"

As for Keneally, his hands are full, too: live gigs with his own improv trio, playing out in support of his latest solo album, *Boil That Dust Speck*, and a recent collaboration with avant-gardist Henry Kaiser dubbed The Mistakes. A strong work ethic, it seems, is a vital component to the Zappa legacy.

"Productivity—that's the key," Keneally affirms. "If more musicians would work their asses off at what they're doing, then that would be the perfect tribute to Frank. More and more people are coming out and mentioning him as an influence, and I think he'll continue to inspire people to be creative. But the most valuable evidence of his legacy is that the people who loved what he did always keep him in mind, in whatever they do."

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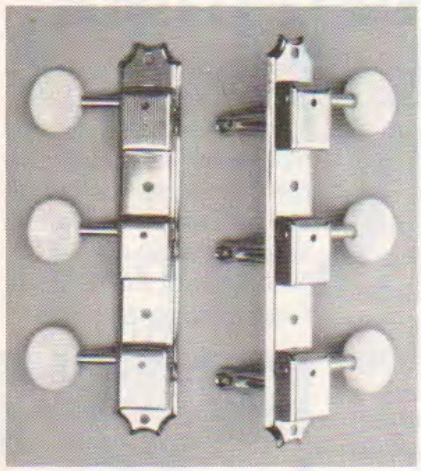

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WARREN CUCCURULLO

BY BRIAN RABEY

Warren Cuccurullo is about as diverse a guitarist as you're likely to find. He has been a charter member of Frank Zappa's band, Missing Persons, and Duran Duran. Now he is releasing his first solo album, *Thanks To Frank*, a record that pulls out all the guitar stops he has learned over the years.

Cuccurullo attributes his particular guitar approach to his love of Frank Zappa's music and the attention to detail he learned while playing in all of the late composer's various styles. "Frank showed me what you could do with music," Cuccurullo says from his home in England. "There was no end to what you could do with him. It was the wonder of music, the juxtaposition of different styles. On *Overnite Sensation* and *One Size Fits All* there were all these amazing sounds. But there were 17 albums before that—they were all different, and the differences were pretty astounding."

Cuccurullo's first professional gig was with Zappa's band during the recording of *Joe's Garage*. After contributing to other FZ works, including *Shut Up 'N Play Yer Guitar*, Cuccurullo left Zappa's employ to form Missing Persons with fellow Zappa alumni Patrick O'Hearn and Terry and Dale Bozzio, and today he wields the axe for Duran Duran. With Zappa, Warren started out at the top, and he has been developing his decidedly outside style ever since. Yet, there's an adhesive quality to his playing that doesn't alienate the general listening public. "I grew up on pop music," he says. "It wasn't as if I picked up a guitar and said, 'I want to play a 20-minute solo. I want to play in seven and nine.' I liked all of The Beatles' music and The Who and The Rolling Stones' stuff. There's great satisfaction in writing a four-minute hit-type song. That's where most of the pleasure comes from: writing something that has a beautiful melody and a fantastic guitar riff or beautiful chord changes."

Some of the more skeptical Zappa devotees have probably found Warren's move to the realm of Duran Durandom an astounding change—even from Missing Persons—but Cuccurullo doesn't see it that way. "Duran Duran enabled me to develop a voice as a guitarist, and I think I've grown a lot more in the past ten years than the eight before."

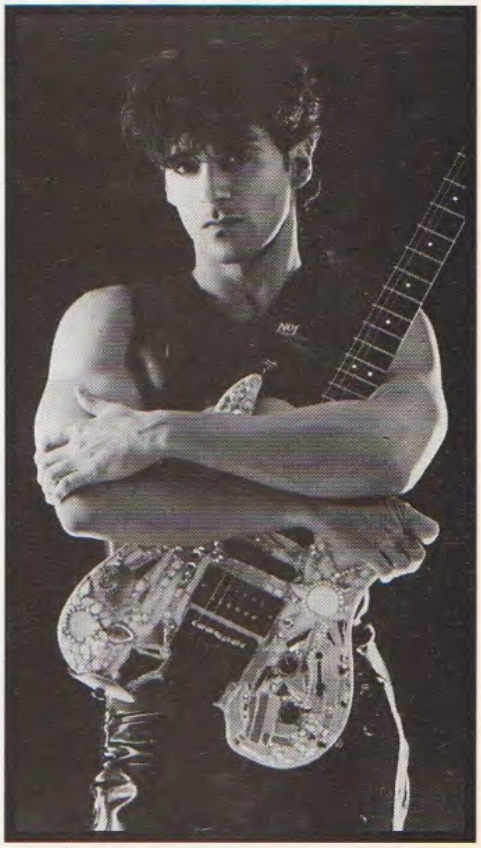
Thanks To Frank finds Cuccurullo offering gratitude to his late mentor. "It's very different from what people have heard me do," he explains. "It's the kind of music that I played for Frank, that got me in his band. The kind of solos that are on here, and using various sounds and techniques, are what I think Frank liked about my playing. *Thanks To Frank* is about playing fast, playing weird, playing off the drummer, really odd rhythms—the weirdest possible sounds in the shortest possible times."

Weird sounds have been a longstanding interest of Warren's, and he's coaxed them from a variety of sources. "As a kid I always liked to play with a lot of effects, anything I could step on or kick. I was a big fan of the Fox Tone Machine and the Mutron 3 which gave a weird synthesizer sound. Sounds make you want to play differently; if you have a really clean sound you're going to play a certain way, a really dirty sound and you're going to play another way.

"There are a lot of effects on *Thanks To Frank*, like the Lexicon JamMan and the DigiTech Whammy pedal, and songs were composed around what those boxes can do. The album is just guitar, bass and drums without overdubs, so that allowed me, using these effects, to augment the ensemble with just my fingers and my feet. It's a good showcase for the way you can use these effects."

Warren's music doesn't rely solely on effects; he's constantly trying new tunings to come up with evermore interesting compositions. "When you keep changing your tuning, it leads to writing a different song, so my tunings are kind of compositionally based. I say, 'Okay, let me try this,' and hit the harmonics and screw around with them for a while, and get these different kinds of melodic things happening. Then I'll try to play some chords in there. On the upcoming Duran Duran album, I use an interesting tuning on a song called 'Before I Die.' I tune the D string down to a C♯ and the G string down to an F♯, and the song is in C♯. That allows me to hit a few more open strings than I would normally."

Cuccurullo has adopted a workaholic ethic *à la* Zappa: he has more albums in the can right now than some musicians record in their entire careers. "When you make as much music as I do, the idea is to get it out there and be heard. My next album, *Machine Language*, is just guitar, no bass or drums. I'm working on another band with Nick Rhodes, and on an album called *TV Mania*. We're finishing part one of a rock opera which we hope will be a Broadway play called *Bored With Prozac And The Internet*, with two more installments to follow that. Part one will be out before the summer and the new Duran Duran album should be out in June, and *Machine Language* in October. And if you think the last Duran Duran album, *Thank You*, was weird, being all covers, wait until you hear the music on the new album—it's going to shock a lot of people."



If it does, it will in no small way be thanks to Frank.

GLENN BRANCA

The Devil's Choirmaster

BY HP NEWQUIST

Glenn Branca is the most important composer for rock guitar that you've never heard of. His lack of name recognition in popular guitar circles stems from the fact that he is a product of the New York avant-garde musical community, which receives little notice outside the city's limits. Yet Branca has been awarded commissions to write his brand of guitar music for events all over the world, and graduates of his guitar ensembles include the leaders of Sonic Youth and Helmet. For nearly 20 years, Branca has remained the invisible man of aggressive and experimental "noise" guitar, all the while composing and orchestrating pieces that are heavier, more disturbing, and more bombastic than anything you'll ever hear on the radio. His music has been described as frightening and even fascist— the kinds of things you'd expect to hear about Black Sabbath or Metallica, but not about a lone composer residing in Manhattan.

Using oddly tuned and custom-designed guitars, Branca has composed a number of symphonies for guitar that call for as many as 13 different guitarists, the most recent piece having been released last year. His early ideas in the 1980s about tonality, drones, harmonic tunings, and repeated passages had an impact on the development of today's avant-garde and industrial music. In the January 1996 issue of *Guitar*, David Bowie even admitted that Branca was one of the only guitarists around that he had any interest in working with.

For an unknown, at least in rock circles, Branca has a lot of fans, and a lot of influence. He is also surprisingly accessible and forthright, which is in marked contrast to other outsiders.

What gave you the initial idea to start writing experimental music for guitars instead of more traditional symphonic instruments?

Well, there was no way I was going to be able to work with traditional instruments, because I had no formal training. At first I used things that I found on the street, like piano sounding boards, or instruments from pawnshops, like old trombones. Most of the people I met in New York were rock musicians and a lot of them played guitar, so that was a natural path to follow.

You see, at first I was trying to form rock bands, plus I had an idea of doing acoustic music in theater. I was at school at Emerson College in Boston, and I wanted to start this performance-art/rock band, but it was nothing I could imagine happening at any of the clubs in Boston. So I moved to New York, to see if it would work here. Plus, I wanted to be part of the punk scene here. I was impressed by Patty Smith, Richard Hell, Television, The Ramones, all those people. I put together this sort of performance-art/rock band called Theoretical Girl. To be honest, I wasn't taking it seriously, I just wanted to do it. We started out as pretty much a straight punk band with noise breaks in the middle, but it sounded good. And in New York, it got people's interest, which might not have happened anywhere else. There was just this tremendous audience interest. I decided I wanted to make it bigger than just a rock band, so we decided to push the music towards composers we liked, like Stockhausen. They were all writing music that was as extreme as heavy metal, except they weren't using guitars. As we went off in that direction, the further we got from the center, the more successful the band became. In 1979, I took it outside the band and wrote an instrumental piece for six guitars, and that was really the beginning of all this.

What prompted you to use strange tunings?

Initially, my tunings were just ideas about tuning a guitar differently. There was no particular formula at first. I liked the sounds of open strings and unison strings, so I came up with tunings that sounded nice to me. For instance, I would tune the bottom two strings to E, then the middle two strings to the E an octave higher, and then the top two strings to E an octave higher than that. I would also mix up string gauges on the guitar, which was considered sacrilege. It sounded beautiful, though. I remember going to lots of different places, and while we were playing during soundchecks the sound guys would ask, "What is that?" It sounded so different from traditional guitars.

I also liked musical clusters, like half-step harmonies. I'd put a half step on top of a half step on top of a half on top of another half step in what we called staircase fingering. We were creating chords that never existed in rock before. Because of the way we used different tunings and string gauges, there was no way that they could have been heard in rock before. Then I started encountering acoustic phenomena, where you'd hear stuff I hadn't written. You hear these close harmonies all together and they begin to sound like kazoos, or strings, and a lot of other instruments that weren't there. [*Editor's note: this is no exaggeration. The Fifth Movement of Branca's* Symphony No. 6 *"Devil Choirs At The Gates Of Heaven" sounds like it contains medieval choruses, a string section, and woodwinds. In reality it is 10 guitars, a bass, and a drum set. No synths.*]

When I heard these unwritten sounds, I wondered how I could hear more of them. Then I had to go microtonal—quarter steps and eighth steps that made the harmonies even more interesting. From there it was evolutionary. Not only did I change the tunings and the gauges, but I actually changed the fret dimensions. I had some guitars made that were more like hammer dulcimers and harps than actual guitars. That became something of an albatross, because I was getting involved in math, geometry, and things that had nothing to do with music. Fractals and chaos theory had come along as well, which were interesting computer

Ebet Roberts

mathematics. But the problem arose that I was becoming a mathematician and not being a musician; it was too theoretical. Plus, the conventional orchestra is not set up to play along those lines. For instance, when you look at the fretboard, you really have just a bunch of numbers on a plane. When you change the frets, you have to relearn the numbering system, which was difficult for everybody and limited me in composition. So I went back to the equal temperament system, and now I'm working with the harmonic series, which is exactly even in nature. Trees and plants grow in relation to the harmonic series, so I thought, "Let's tune instruments to this system." The harmonic series is what we hear when we hear a tone played—what we're really hearing is a whole cluster of sounds together. We're hearing many separate tones happening so quickly that, like film, it appears to be one composite whole.

In the end, though, music is an expressionist form, not math. You can't systematically create good music. It has to come from the heart and from what you feel.

How did you find guitarists for your ensembles?

Most of them were just the people that happened to be hanging around the same places I was in New York. [Sonic Youth's] Lee Ranaldo, for instance, came from the band Flux when one of his friends left my band. I didn't even audition him. After a while, as I started writing stuff that was more complex, I realized it was getting inbred: too many friends of friends of friends were playing with me. Finally, I took an ad out in the paper looking for more professionally trained musicians. One of the people who answered the ad eventually introduced [Helmet's] Page Hamilton to the band, even though Page didn't answer the ad himself. This was the beginning of the time when I first started writing music in staff notation, and I found out that a lot of the people that I had added around the time Page came in could read music. They weren't just rock musicians, they had a variety of interests.

Note the staggered frets on Branca's guitar neck

Where do you think the future of rock guitar lies?

This may sound inconceivable, but I think the potential of the guitar is almost untouched. Sonic Youth has been revolutionary in terms of what it does in rock with guitar tunings, but they still haven't touched on microtonality, really writing carefully worked-out pieces based on microtonality. And I think that's too bad, because rock guitar seems to have stopped completely with Nirvana; no one wants to do anything different than what they did five years ago. And most people want to hear—and play—what sounded like a hit yesterday. You tend to forget that when people like Frank Zappa and Captain Beefheart slip into the commercial music business, it's not a normal occurrence. They're the exceptions. Somebody must have let their guard down to allow Zappa to make music for a major record company, because the record companies try to prevent people like that from making music. Thus, it's conceivable that rock could go away or become some marginal art form like jazz. Remember, swing was jazz, and it was popular music for a long time. But now no one cares about it as pop music. Rock may end up the same way.

There's a lot that can be done in both standard tunings and in microtonality. Microtonality on the guitar has always been a part of the blues, in bent notes. But instead of just stretching notes, I think you can actually compose for the blue note. Still, it shocks me how uninterested most rocks bands are in stretching the form of the guitar even a little bit.

SONIC YOUTH

Thrashing Machine

BY HP NEWQUIST

If Neil Young is the "Godfather of Grunge" then Sonic Youth are the actual parents of alternative music. Young may have been the inspiration for noisy, scratchy, simplistic, and rough-hewn guitar playing, but Sonic Youth's two guitarists, Thurston Moore and Lee Ranaldo, were actually down in the trenches playing it that way night after night as part of the late-1970s and early-1980s New York underground art-rock/noise/punk scene.

Growing up in New York's tri-state area during the mid-1970s, Moore and Ranaldo passed in and out of not-so-traditional NYC rock bands such as The Coachmen, The Arcadians, and Flux. The two teamed up when they met avant-garde guitarist/composer Glenn Branca and joined his experimental "guitar symphonies" later that decade. Learning the basics of Branca's performance art, bizarre tunings, and *musique concrète*, they used "found" objects with which to play the guitar, including nails, drumsticks, and pieces of wire. The two left Branca to form Sonic Youth in 1981 with Moore's wife, Kim Gordon (bass, vocals), eventually adding Steve Shelley (drums).

Sonic Youth's music was more song oriented than Branca's (shades of Missing Persons and their departure from Zappa), but they lost none of the noisiness in the transition. Forerunners of the modern school of deconstructed and destructive guitar playing, Sonic Youth was notorious early on for ripping strings off Fender fretboards with screwdrivers and drumsticks to tear noise from the guitar. Their live show, coupled with some quirky but catchy songwriting, gained the band a strong following in New York, and they began releasing records on various independent labels.

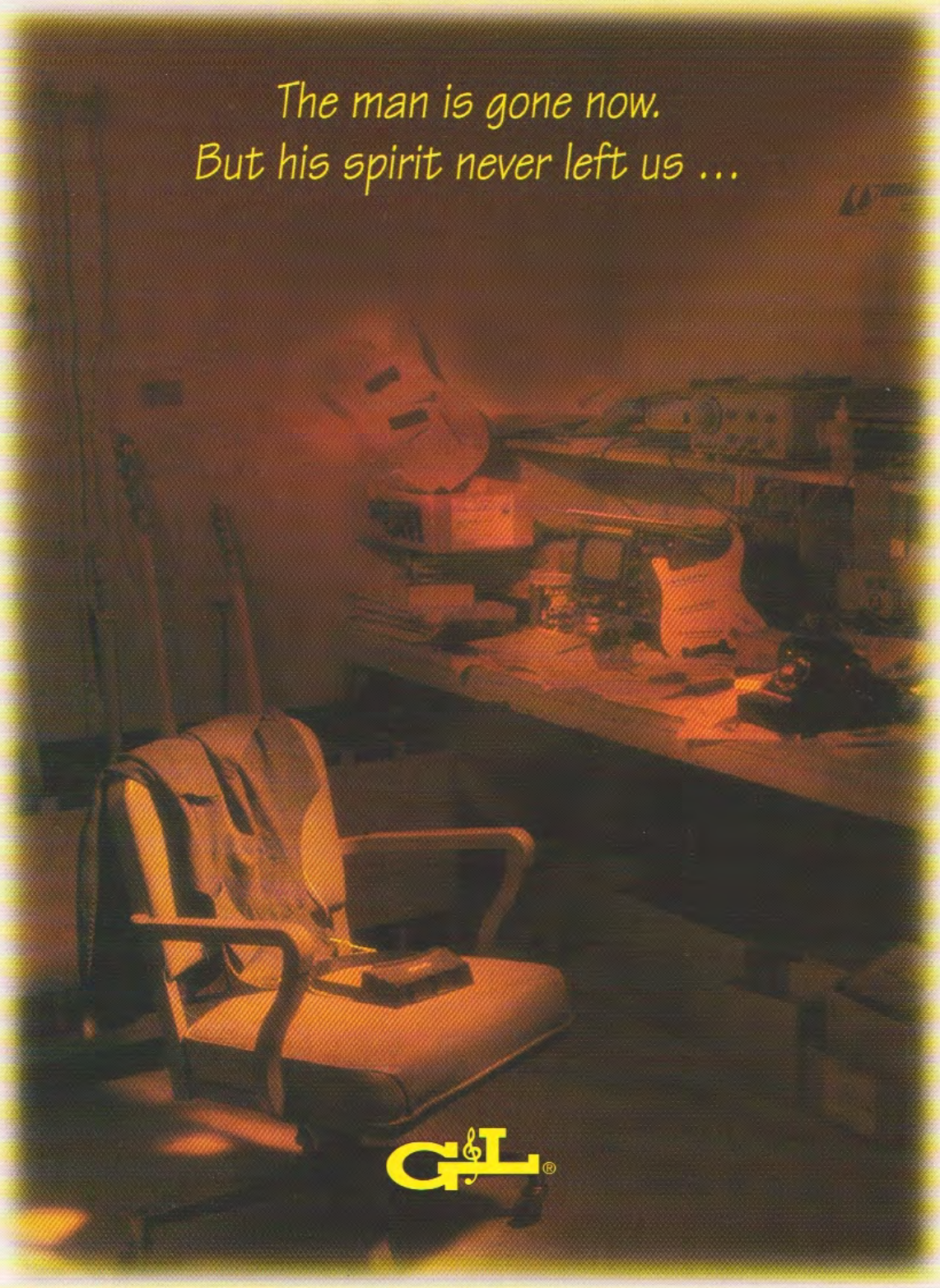
The band was so avant-garde that they were basically relegated to the status of "acquired taste," with many of their songs pushing the guitar to its sonic (and perhaps tolerable) limit. Long, drawn-out jams played over droning strings, *à la* Branca, oftentimes obscured Sonic Youth's ability to structure a coherent and interesting tune. But, of course, that was the point. None of this had much to do with technical fretboard finesse; instead, it had everything to do with seeing how much strangeness could be coaxed from a guitar without actually killing it in the process.

Sonic Youth, like many early-1980s alternative bands, released records on various independent labels almost as fast as they could make them. Outstanding among these many releases were 1986's *EVOL* and 1988's *Daydream Nation*, the latter featuring the band's underground hit "Teenage Riot," perhaps the first single ever to be written in G A B D E G tuning (low to high). It wasn't until Sonic Youth inked a deal with Geffen Records that it first gained a large audience outside of New York. But like any alternative band that signed to a major label in the late '80s or early '90s, the band was accused of selling out. Nothing could have been further from the truth. *Goo*, released in 1990, showed that Moore and Ranaldo could be both melodic and tonally abrasive on cuts like "Tunic (Song For Karen)" and "Disappearer." Surprisingly, the guitarists also knew how to rock with a groove, as evidenced by the album's one hard-rock hit, "Kool Thing." For diehard experimentalists, there was plenty of white noise and guitar torture on "Mildred Pierce" and "Scooter & Jinx."

The album got the band the opening spot on Neil Young's tour the next year, followed by the release of *Dirty* in 1992. More commercially accessible than any previous SY records, *Dirty* covered much of the same ground as *Goo*, but with more hooks and more noise. The album was something of a popular breakthrough for SY's patented dissonance, while songs like "Sugar Kane" (in G A B D E G tuning), the riff-laden "Purr," and the melodic feedback of "JC" gave old and new fans huge doses of everything that SY was best known for. 1994's *Experimental Jet Set, Trash And No Star*, however, failed to live up to the success of the previous records, rehashing much of what the band had offered up on *Goo* and *Dirty* but without the freshness. Moore and Gordon took time out to have a baby, and Moore also released a solo record in 1995, *Psychic Hearts*. This was followed up by the band's return to "lo-fi" recording with 1995's *Washing Machine*, wherein Moore and Ranaldo abandoned the sheen of *Jet Set* and headed back to their post-punk noise roots.

Obviously, SY was—and is—radical for its guitar abuse and the insertion of pointed objects into the strings. But Moore and Ranaldo also changed tunings so frequently that they had to tour with a dozen guitars apiece, each axe tuned to a different key. Most were experimental tunings they came up with themselves, and chord structures were created within those tunings through trial-and-error. Many of the tunings don't make any sense at first glance (such as F♯ F♯ G G A A), while others involve the Branca-like simplicity of octaves of only two notes (G D D D D G).

As a final note: lead guitar, per se, is non-existent in Sonic Youth's repertoire. You'd be hard pressed to find a bona fide solo in 15 years' worth of records. But with all of that strange noise coming out of Moore and Ranaldo's six strings, no one even misses the solos.



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Bill Kanerva

Helmet's PAGE HAMILTON

Head Case

BY MIKE METTLER

Helmet's Page Hamilton has impeccable credentials. He holds a master's degree in jazz performance from the Manhattan School of Music, and he has been part of Glenn Branca's orchestra, most notably during the premiere of Branca's *Symphony #8* in Seville, Spain, in 1992. "I played a guitar where all six strings were tuned to E," Hamilton recalls. "Glenn had bought us all these cheap Washburn Lyon guitars for like $140 each. The orchestra was broken up into soprano, alto, and tenor guitars; I played alto. There was also a bassist, a tympanist, and a drummer. Glenn just went through the whole group, trying to get all the sounds to match and get a good blend. It was a very passionate experience, though there really wasn't any room for individual expression."

Hamilton certainly has room to express himself within Helmet, whose pummeling riff-metal doesn't appear to have much of a connection to Branca's more rhythmic leanings—at least on the surface, that is. "What he does with his orchestra is really beautiful, dense, and dark," raves Hamilton, who has nothing but high praise for Branca's current work, *Symphony #9*. "The biggest thing about Glenn's music is not just its harmonic density, which I really love, but his rhythmic approach. And that's what I think Helmet is all about—taking a simple rhythmic idea and applying it over some sort of pulse, like a drumbeat that's in four, and playing a rhythm over it that's not in four. Take 'Distracted,' from *Strap It On* [1990], which has a weird rhythmic flow, or the title track to *Meantime* [1992], with the stutters that are thrown in while the groove just flows straight ahead. I love stuff that swings like that."

"Stuff that swings" is a big deal for Hamilton, who expresses an appreciation for jazz giants like John Coltrane and Miles Davis—but not for the reasons you might think. "I got into their music because of their intensity," he explains. "I tend to get into musicians that have a distinctive voice on their instrument, or those who display a lot of passion. Both Miles and Coltrane get to you deep down, and that's an important thing. It doesn't matter how much technique you have—if you're sterile and cold, then you're going to play that way."

One of Hamilton's trademarks has been his extensive use of dropped-D tuning, which has brought added *oomph* to Helmet tracks like "I Know," "Overrated," and "Speechless," though Hamilton clarifies the tuning as being "Stevie Ray style: half-step below standard for all strings, with the lowest string dropped a whole step after that.

"I'm using dropped-D pretty much exclusively now," he continues. "I learned from our last album, *Betty* [1994], that different tunings were fun to try, and they gave me a new way of changing the key of a song, but I haven't been able to get them to sound right when we play live." Dropped-D came to be part of Hamilton's compositions somewhat subconsciously. "I remember Bruce Gilbert of Wire mentioning dropped-D to me, and my initial response was, 'Oh, that's gotta be a pain in the ass—you can't even play what you know,'" he recalls. "But when this riff for *Strap It On*'s 'Repetition' got into my head, it was in a key where I needed that step down to make it right, so I guess I 'accidentally' found it. I heard what it was supposed to be in my head, and when I finally got it on the guitar, I was like, 'Wow, this is great.' And that's when I got stuck in it. I've been addicted to that sound ever since."

On the gear front, Hamilton has been trying to purge his digital-minded tendencies. "I've been looking for things with a little more character than digital," he reports. "Besides, I've always applied the digital stuff in a weird way. I'd saturate the hell out of it to get a lot of distortion and uncontrollable sounds, and then I'd wrestle 'em with the guitar. Now that I've gone pedal-crazy, I can get a lot more variety in my sound. I'm getting into old MXR pedals, and I'm using some distortion boxes that Harry Kolbe [*the legendary Manhattan gearman who's also modified equipment for Sonic Youth—ed.*] custom made for me. And I'm still trying to find another guitar that sounds as good as my pink ESP Horizon Custom to use as a backup. I've been getting some other sounds from other guitars, though, and my PRS McCarty is especially great for that."

Speaking of PRS, Silverchair's Daniel Johns recently crowed about two PRS models he bought directly from the company upon learning that Hamilton, one of Johns' guitar heroes, had traded them in. "They're good kids," Hamilton says of the popular teenaged Australian trio. "They came to our show in Washington, DC, and I met with them afterwards." Hamilton chuckles at the recollection. "And I met their dads, too." It's good to know that, in this day and age, even outside players have a head for bridging the generation gap.

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Tony Iommi

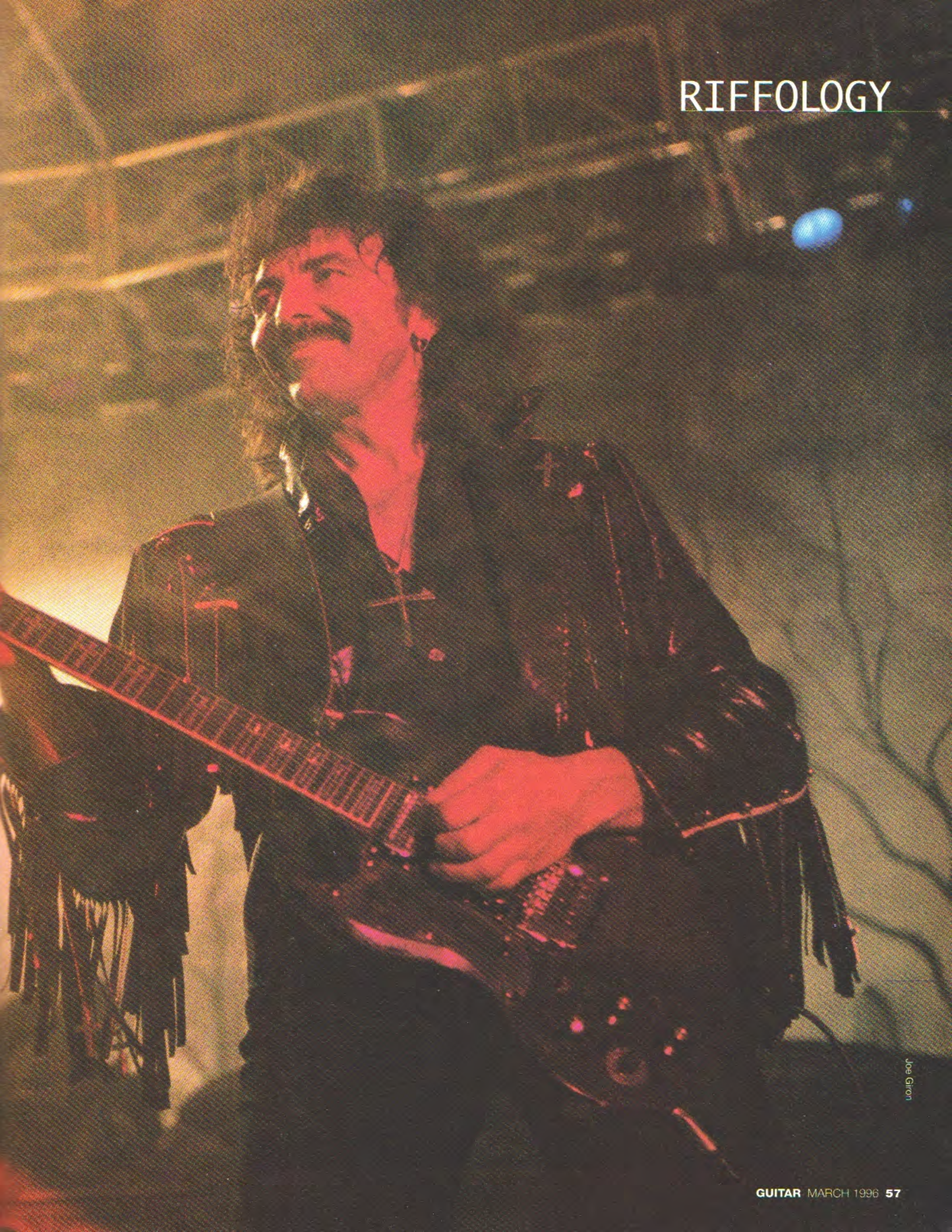
Sabbath's Blackest Riffs

In the early years of heavy metal, every hard-rock group from Led Zeppelin to Deep Purple was tagged as being the primary purveyor of the world's most bludgeoning music. Nearly thirty years on, it is apparent that the one group that perfected the blueprint for heavy metal was none other than Black Sabbath. In contrast to Zep's global palette of hard-rock textures, the members of Sabbath distilled a grim view of reality (perhaps inspired by their working-class upbringing in Birmingham, England), and turned it into something darker and more sinister sounding than anything Page or Plant could ever have come up with.

Black Sabbath was originally fronted by vocalist Ozzy Osbourne, who, while not necessarily the most accomplished singer, proved a devastatingly effective and even charismatic frontman. But the musical soul of Sabbath was—and is—guitarist Tony Iommi. As an original and inventive musician, Iommi turns the basic power chord into a brutal wall of doom and gloom. Yet, somewhat surprisingly, he can be a nimble soloist as well.

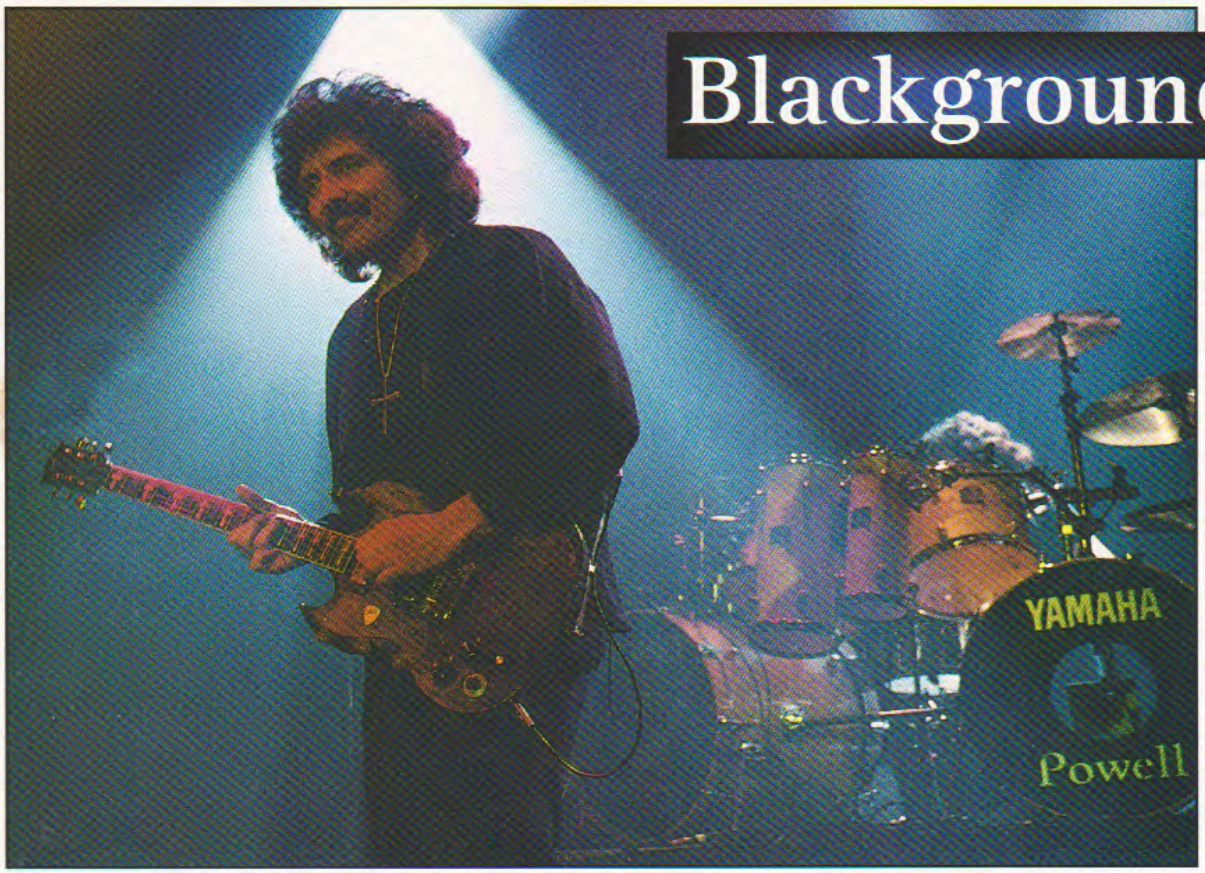
In contrast to sophisticated art-rock acts like Genesis and Yes, Black Sabbath has played a brand of rock and roll that's grimy, violent, and full of darkness. As such, you can see why contemporary thrash acts like Metallica and Megadeth derived their main influence more from the killer riffs of Iommi than the relatively polished guitartistry of Led Zeppelin. The typical Iommi riff (coupled with a Geezer Butler lyric) may reflect a bleak outlook on life, but for a lot of folks, it reflects their reality, too. No one ever said life was a bowl of cherries or a box of chocolates, and to this day, Black Sabbath remains the foremost practitioner of rock as a means of emotional catharsis.

BY JON CHAPPELL & PETE PROWN



Joe Giron

Background



Eddie Malluk

As one of the earliest metal heroes, Iommi (born February 19, 1948, in Birmingham, England) cut a mysterious figure on concert stages during the early '70s his black outfits, gleaming crucifix necklace, and fast guitar solos blasting forth from his Gibson SG through a huge wall of Laney amps. Though he was left-handed, a more significant impact on his guitar style was a sawblade accident he'd had while a teenager, wherein he lost the fingertips of his fretting hand. Contrary to popular myth, however, Iommi's fingers were not removed at the first knuckle. Instead, it was the fleshy pads of his fingers that were severed, leaving most of the nail of his finger intact. He had already been playing for a few years and, following the accident, was prepared to give it up altogether had it not been for a recording he heard by Django Reinhardt, the legendary Gypsy guitarist of jazz. Reinhardt had crippled his fretting hand in a caravan fire, but had overcome the handicap by developing a revolutionary two-finger technique. Inspired by the story of Django's amazing perseverance, Iommi fitted his damaged fingers with plastic tips covered with leather and proceeded to re-learn the guitar. Within a few years, he was playing superbly with the aid of these artificial fingertips.

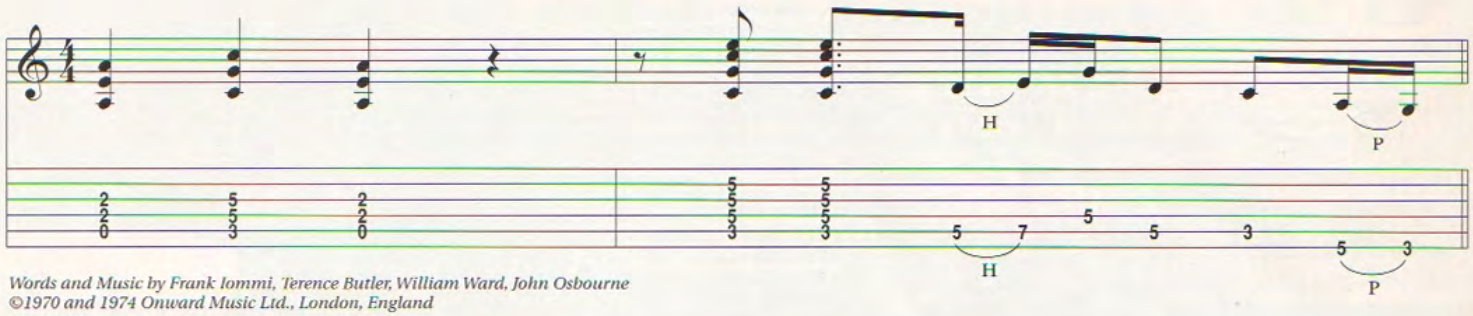
In January 1969, Iommi formed Earth, a jazz and blues group with Ozzy Osbourne, bassist/lyricist Geezer Butler, and drummer Bill Ward. After playing with them for a few months, Iommi left to join Jethro Tull, and played with them in the Rolling Stones' never-released television special, *The Rolling Stones' Rock And Roll Circus*. But Iommi was ill at ease in Jethro Tull, and soon returned to Earth. Towards the end of that year, the band changed its name to Black Sabbath, and, in 1970, issued their eponymously titled debut. The album quickly became an underground hit in the U.S. and Europe, and, with the appearance of their popular second set, *Paranoid* (1971), Black Sabbath was well on their way to

The Riffs

Throughout all of Sabbath's releases in 1970s, Iommi maintained a rigid method of soloing, rarely varying styles or ideas. He consistently developed Sabbath standards with power chords and fast pentatonic chops on his trademark black SG (later, a John Birch SG-style guitar with crucifix inlays became his trademark, followed by a Jay Dee duplicate and, most recently, a Patrick Eggle). He used this signature sound on such Sab tracks as "Paranoid," "War Pigs," "N.I.B.," and the ever-popular concert staple "Iron Man." Let's take a musical look at some of those immortal Sab riffs that Iommi created.

The Wizard

This tune begins with the unlikely strains of a harmonica, but soon the guitar joins in with a funky, 16th-note syncopated riff. Within two bars Iommi treats us to a variety of heavy-metal rhythm tricks. There's the three-note power chords in the first bar, the four-note C major triads in bar 2, and the slurred single-note riffs that end the phrase. The passage is entirely diatonic to A pentatonic minor (A C D E G), including all the notes of the A5, C5, and C major chords. Notice too that except for the offbeat placement of the C chord in bar 2, beat 1½, all the syncopated rhythms and 16th-note maneuvers occur on the single notes at the end of the phrase. The harmonica continues to play its melody in near unison with the top note of the guitar part. Listen to the neat contrary-motion idea in bar 1, where the harmonica goes down on beat 2, but the guitar goes up.



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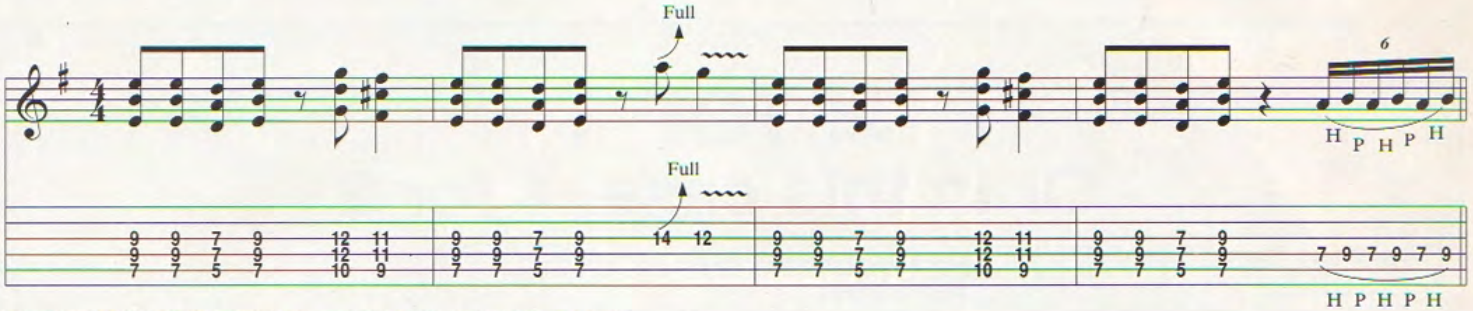
N.I.B.

Trivia note: the acronym that comprises this song's title does not stand for "Nativity In Black." It's actually not an acronym at all but the word "nib," as in the thing that goes on the tip of an ink pen. The song was so named in homage to drummer Bill Ward's beard, which resembled a nib. The name stuck, and when it came time to design the album cover art (*Black Sabbath*), the bandmates simply added periods to make things more cryptic.

The opening riff represents Iommi's tuneful approach to riff building. The top notes of the chords are the melody notes that Ozzy Osbourne will sing when he enters with the verse lyric. In fact, even in the intro Ozzy joins in with the guitar's very vocal-like figure beginning at bar 2, beat 3½. To execute this figure properly, you have to bend the A up a whole step and, while at the apex of the bend, remove your left-hand index finger so that the G sounds. The G gets a tight and fast vibrato too, so you have to hit the ground running after your bend move. The other tricky part in this lick comes at the end of bar 4, on the slurred sextuplet figure. Playing the sextuplet itself is not hard, it's recovering from that in the space of a 16th-note triplet to play the downbeat of bar 5 (a repeat of bar 1). At least you don't have to switch positions to go from the single-note slurs to the three-note power chords.



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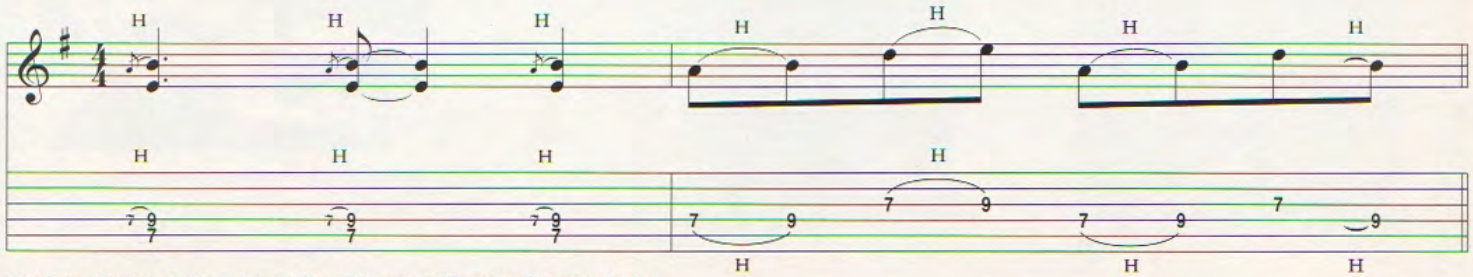
Paranoid

The toughest part about this medium-tempo two-bar riff is not the faster eighth notes in bar 2, but the slower quarter and dotted-quarter figures of bar 1. It's those pesky grace notes. First learn the rhythm without the grace notes, and gradually work up to adding the grace notes. Grace notes occur on the beat, not before, so you have to "subtract" the value of the grace note from the full rhythmic value of the principal note. It's not a scientific process, rather one dictated by the feel and style of the music. Notice here that the grace note occurs on the top note only.



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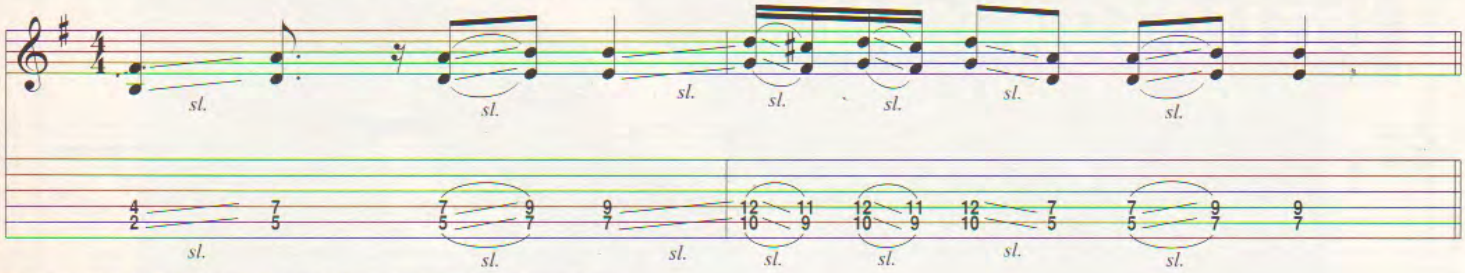
Iron Man

The riff that put Black Sabbath on the map contains rhythmic values of quarters, eighths and 16th notes, but there is no syncopation present. The dotted eighth in bar 1, beat 2, doesn't count because there's a rest that follows; the rhythm could have just as easily been re-written as a staccato quarter note. Another interesting aspect of this indestructable E minor riff is that it all occurs on the 5th and 4th strings. Keep your left hand "heavy" to eke out maximum sustain and legato flow between the power chords. This is yet another example of a melodic passage realized through power chords.



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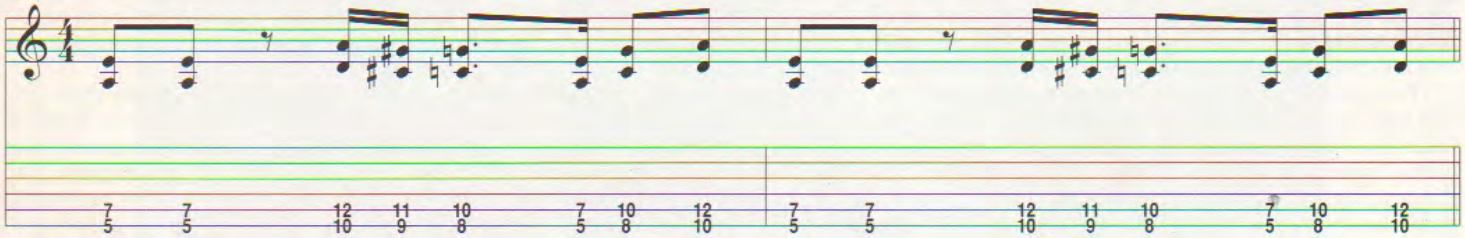
Sweet Leaf

Iommi plays this riff with all downstrokes to achieve the proper sense of mania. You can play it with alternate picking on the 16th notes (beats 2½ and 3) until you get the rhythm under your fingers. Then try going to all downstrokes in your right hand. Make sure you don't lose the last 16th note of beat 3. It can have a tendency to become muted if you get even a little lazy. This chromatically based riff has the span of only a perfect 4th. Yet is seems like there's plenty of left-hand movement and a couple of hairy switches due to the rhythms Iommi applies.



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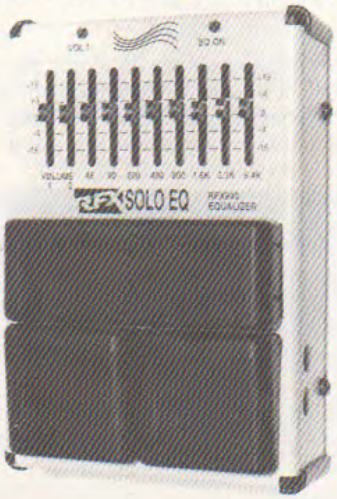

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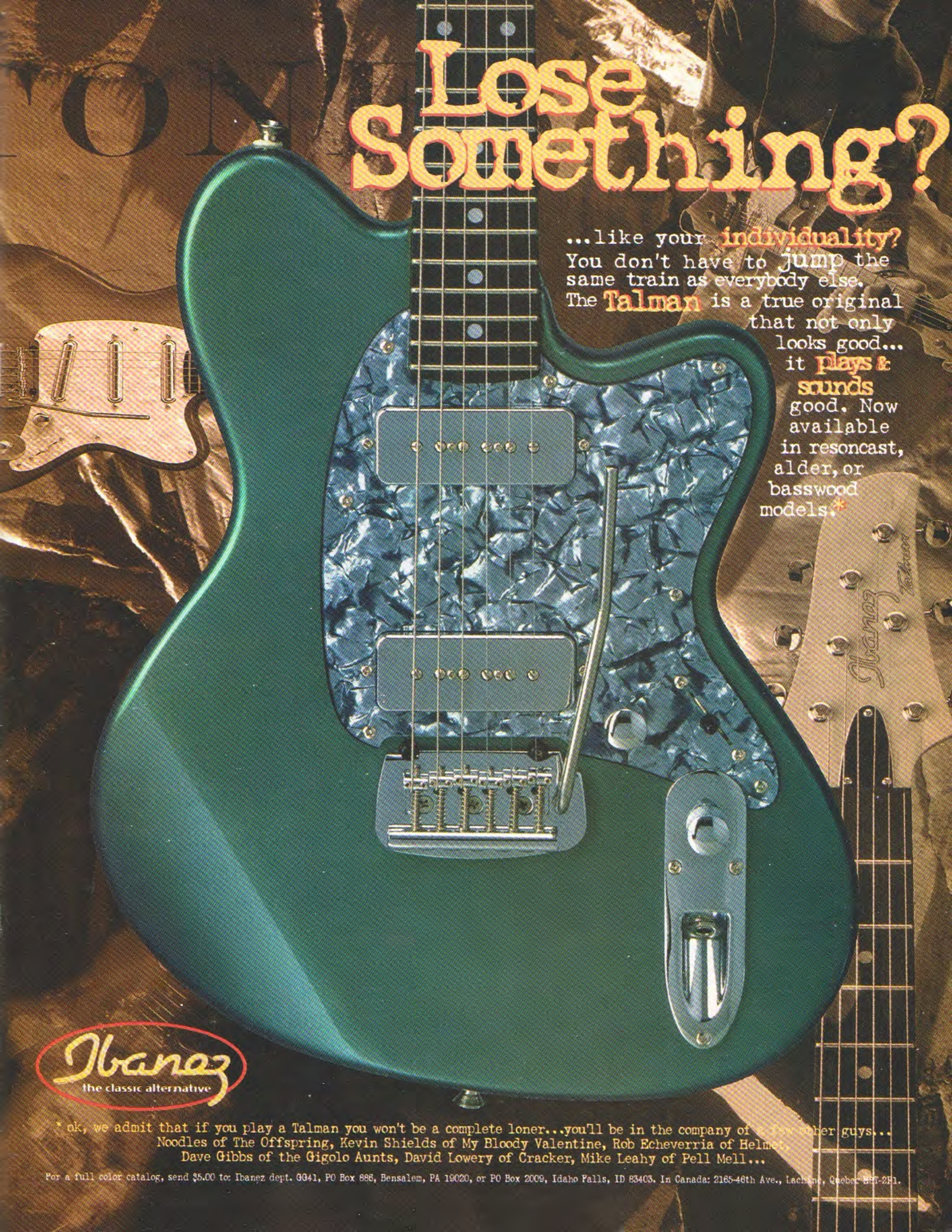
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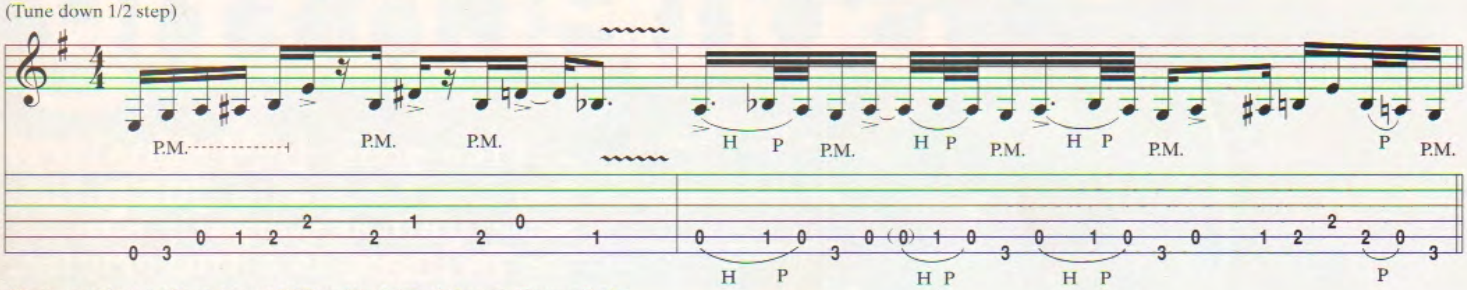
Into The Void

Despite the fact that it's only two bars long, the melody here has an elongated or protracted feel, due to the slurred figures in bar 2, which seem to prevent the riff from resolving. In the first bar we here the high E, D♯, D♮, and B♭ are heard as a descending melody. The limping effect in bar 2 is due to the rhythmic rotation of the four-note motif occurring in the space of three 16ths. Each time the motif is repeated it starts on a different part of the beat. The first time it's on 1, the second time on 1¾, the third time on beat 2½. Apply a heavy accent on the open A and you'll begin to feel the rhythm better than you can count it. The last two beats of bar 2 are a recapitulation of the four-beat melody of bar 1.

(Tune down 1/2 step)



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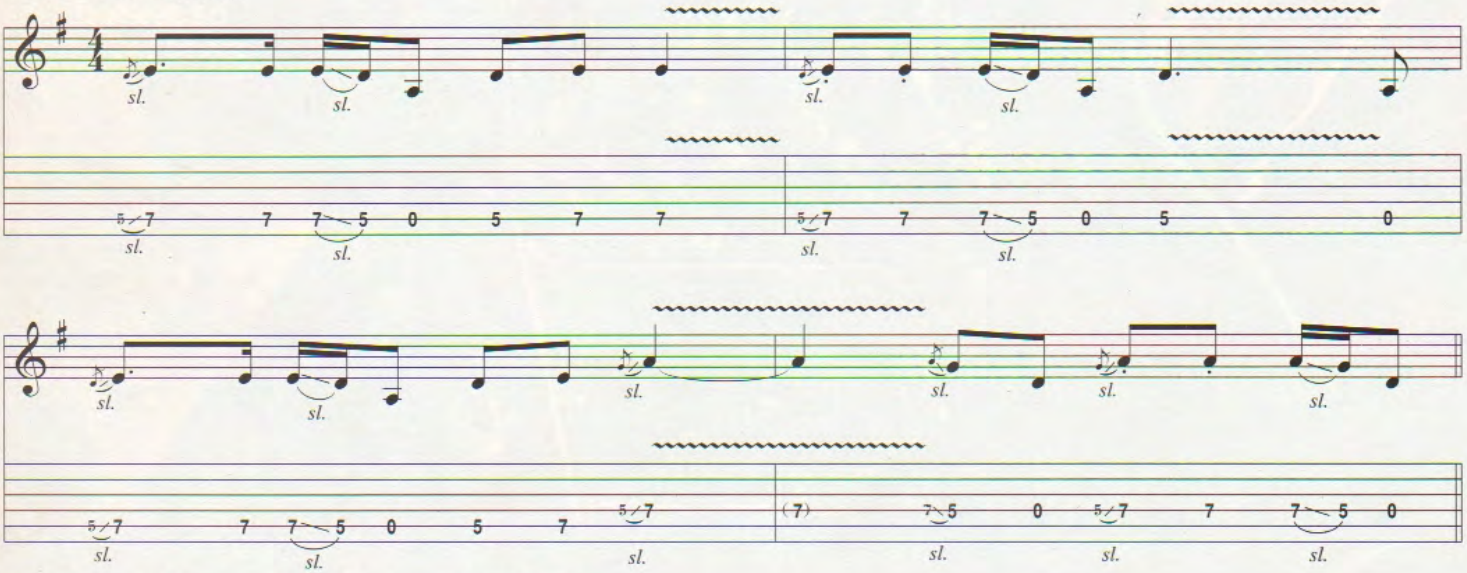
Supernaut

This four-bar phrase is actually four one-bar variations of a melodic segment. The first three bars have exactly the same first halves, down to the grace-note slides. The variation, then, is in what happens in the second half of each bar. The most interesting variation occurs at bar 4, where the downbeat is a tied note held from the previous bar, and the second half appears to be more like the first half of the previous three bars. This passage is entirely diatonic to E pentatonic minor (E G A B D), including the grace notes. Be sure to mind the staccato dots on beat 3 of bar 4.

(Tune down one whole step)



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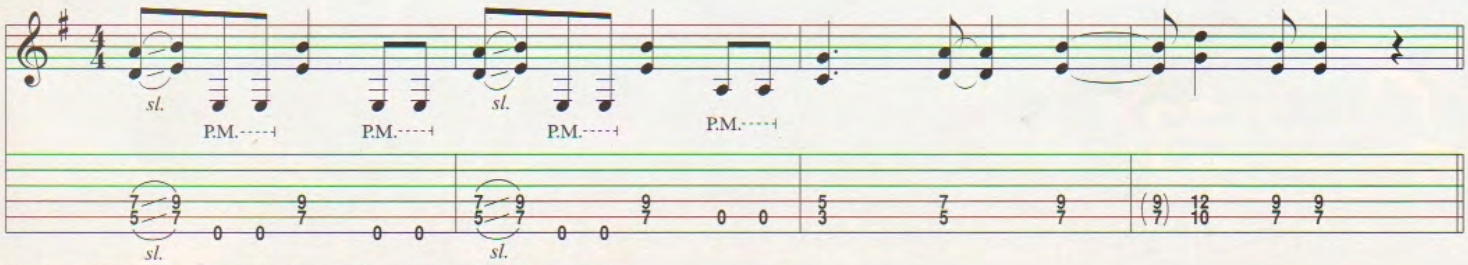
Sabbath, Bloody Sabbath

Here finally is a riff that resembles the modern-day metal stylings of Metallica, Pantera, etc. The first two bars consist of midrange dyads pitted against low, palm-muted E's and A's. Notice how the figure beginning in bar 3 extends its syncopated motif over the barline by tying the first beat of bar 4 to the notes in the previous bar. What we have then is a series of three dotted quarter notes (4½ beats total) that draw the stalling sensation into the next bar. Iommi puts a nice cap on this figure by slamming two E5 chords in eighth-note frequency on beats 2½ and 3 of bar 4.

(Tune down one whole step)



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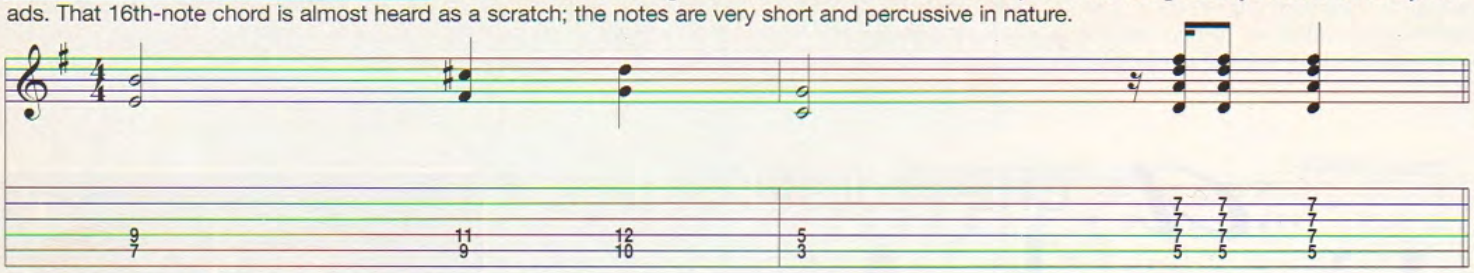
Heaven And Hell

Here's a rhythmically treacherous riff for you that seems to start out all nice and simple, with quarters and halves, until you get zinged with the 16th-note offset in bar 2, beat 3. The startling effect is enhanced with a change of chord color as well: two-note power chords give way to four-note major triads. That 16th-note chord is almost heard as a scratch; the notes are very short and percussive in nature.



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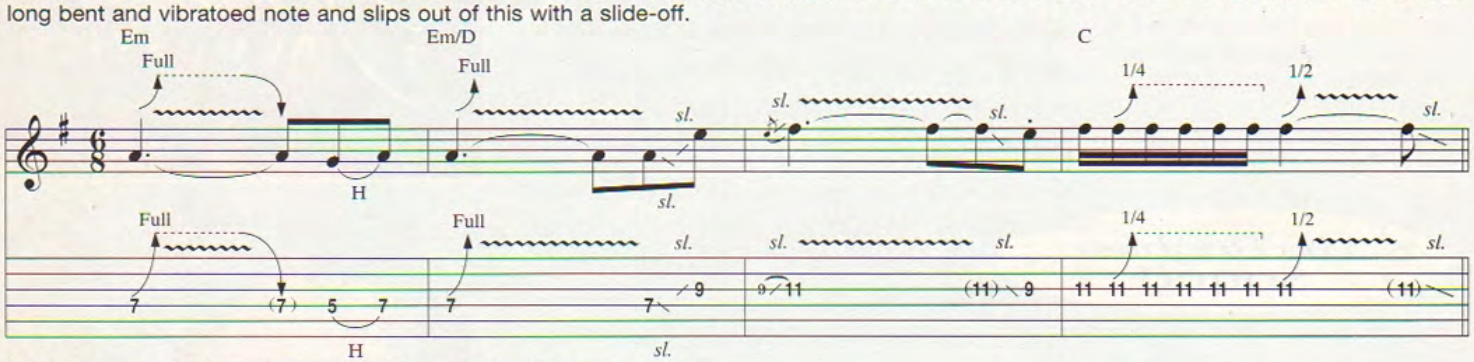
Wheels Of Confusion

The slow 6/8 meter and longish rhythms at the beginning of each bar create a haunting, evocative sound. For the first three bars the rhythms are identical, but the bends and vibratoes are all applied a little differently. In bar 1 there's a bend and release with vibrato. Bar 2 has a bend and vibrato, but no release. Bar 3 has no bend, but has a grace note on the front end and vibrato. Each time Iommi plays this motif he varies it slightly. Bar 4 has the famous quarter-tone bend that gets the repeated-note treatment. He ends the riff with another long bent and vibratoed note and slips out of this with a slide-off.



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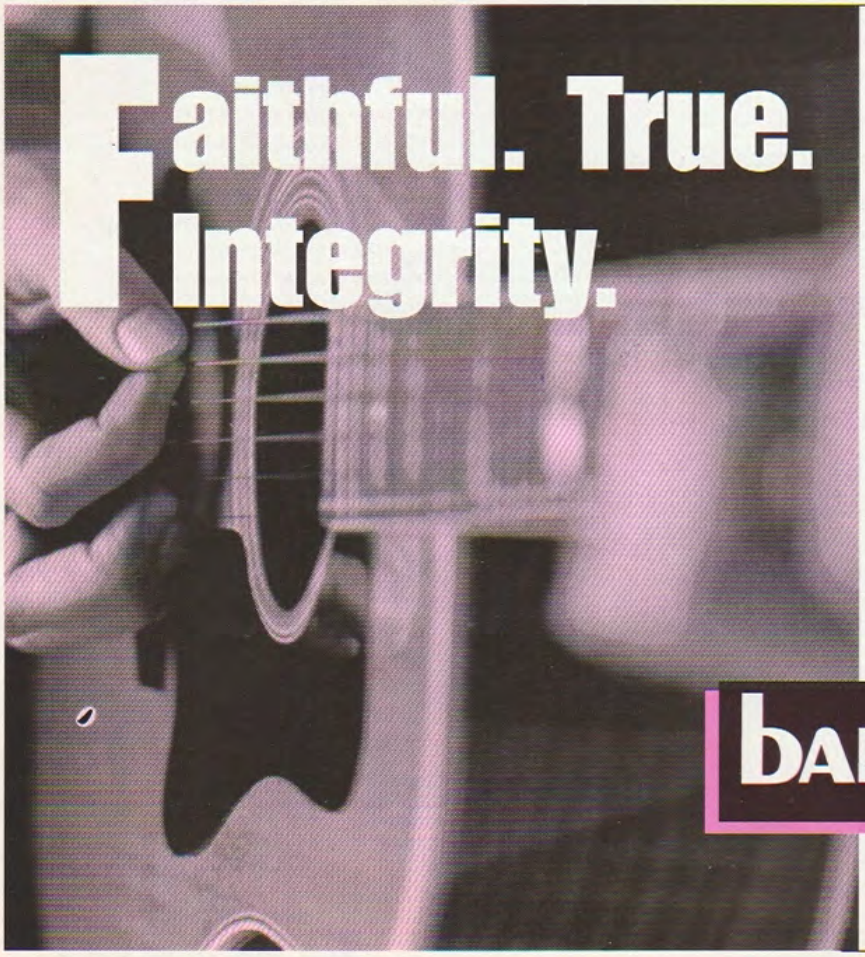

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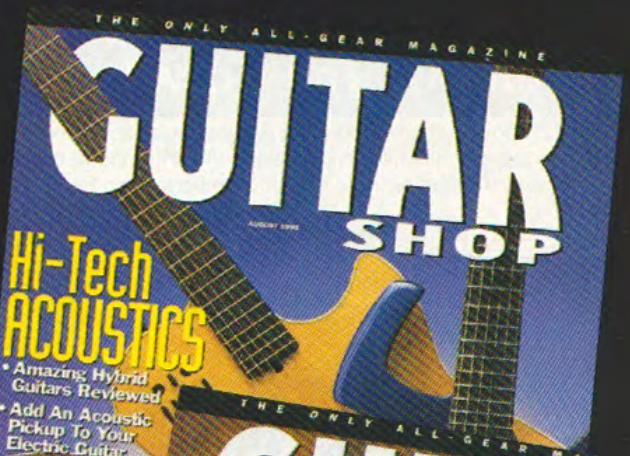

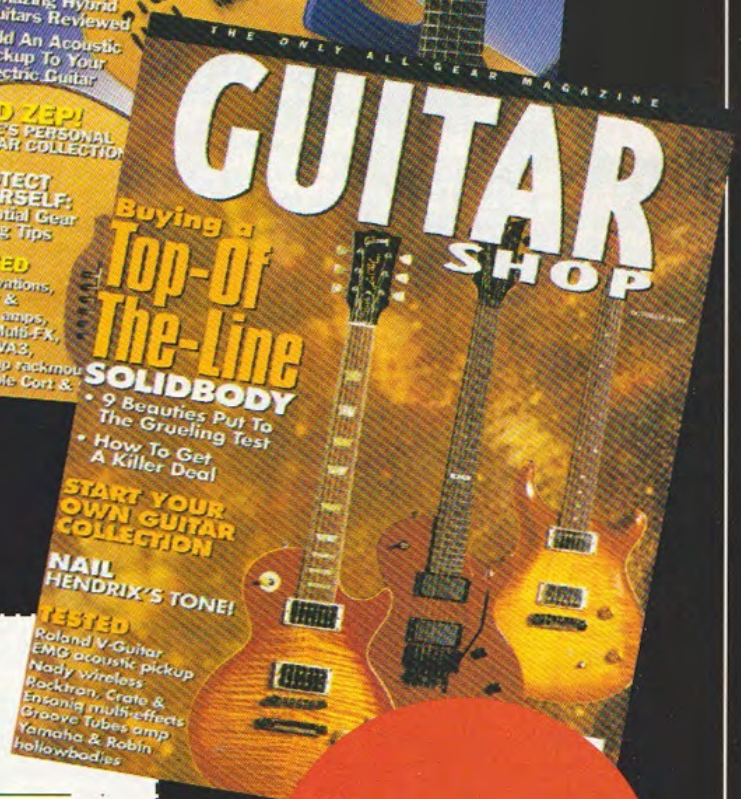

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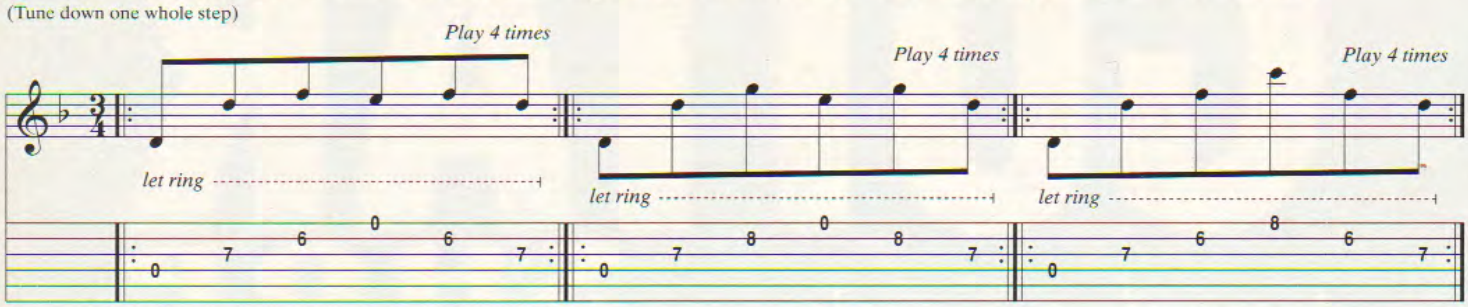
Spiral Architect

Visions of Metallica's "Call Of Ktulu" and Randy Rhoads' "Dee" are invoked in this predecessor's arpeggiated added-tone chords. An added-tone chord is usually a major, minor, or 7th chord that has some extra, added tone—typically the contribution of an open string. In bar 1 we have a Dmadd9, the 9th (E) supplied by the open 1st string. Notice the top string is not the highest note. Bar 2 could be thought of as a Dsus4/sus2 and bar 3 is a Dm7 (no 5th). The quality is ethereal and a little undefined—perfect for creating a vaguely chilling or mysterious atmosphere.

(Tune down one whole step)



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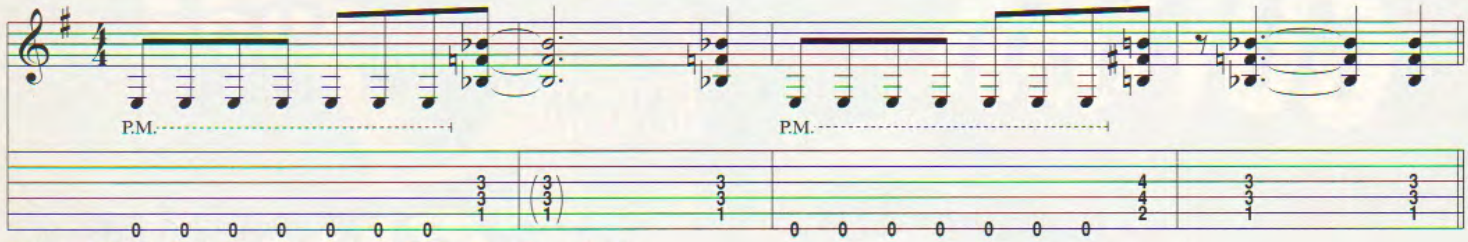
Symptom Of The Universe

Like "Sabbath, Bloody Sabbath," "Symptom" exhibits modern metal trappings. Bill Ward's drumming is upfront and aggressive and Iommi's guitar plays low, palm-muted E's and big, fat power chords. The harmonic scheme is E minor, with the low E and B♭ power chord producing a tritone relationship—the dissonant interval exploited by every metal band in existence. Iommi adds a little kick to this two-bar riff in bar 4 by stalling the entrance of the B♭ chord by one eighth note. The remainder of bar 4 is just like its counterpart, bar 2; the last note is a quarter-note repeat of the chord on beat 4 of bar 2.



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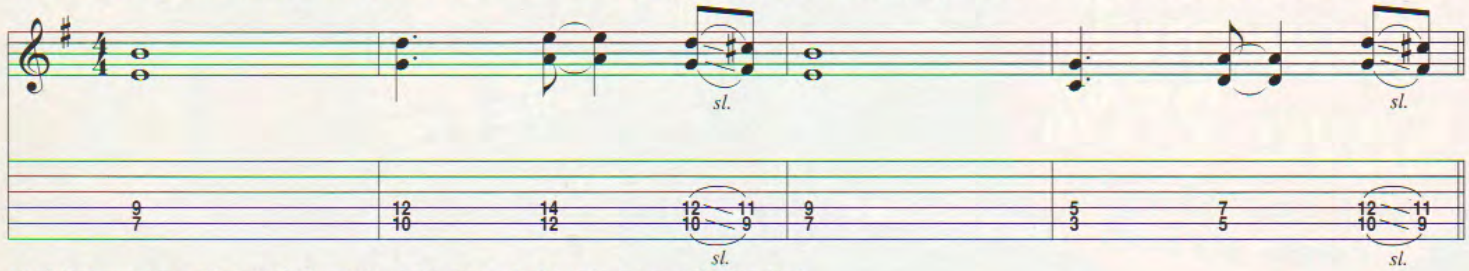
Die Young

After the languid intro, the rhythm guitar jumps in with this fast, syncopated power-chord riff. While it might be difficult to play the dotted rhythms crisp and clean (Iommi doesn't let them get too legato), it's even harder to delineate the two eighth notes, because the tempo is so fast. The second eighth note in the chord is particularly tough to execute cleanly because it's played as a slide. Make the sliding motion in your left hand jerky and discrete rather than smooth and continuous.



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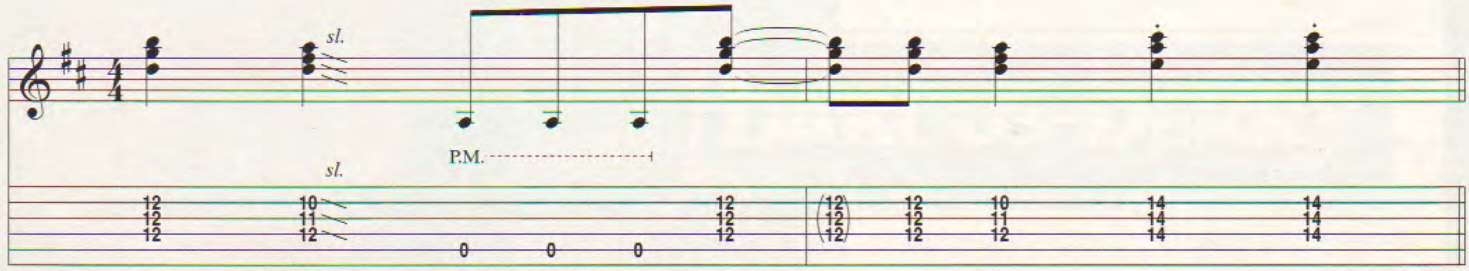
Walk Away

This is easily Iommi's most Van Halen–like riff. His tone is decidedly bright and crackly, he uses middle-string triad inversions, and even the rhythms he chooses seem straight-ahead and Eddie-like. After the two quarter-note statements of the G and D chords, Iommi plays a low-A pedal, over which he places the G, D, and A triads. He uses his left-hand ring finger for the straight-barred G chord. This facilitates the quick change to the D triad on the same set of strings. The staccato dots on beats 3 and 4 of bar 2 add to the crisp and punctuated flavor as well.



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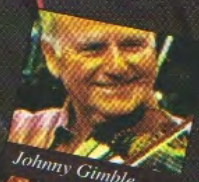

Johnny Gimble

Charlie Daniels

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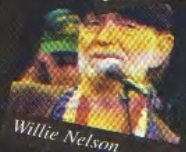
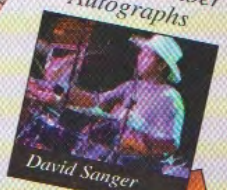


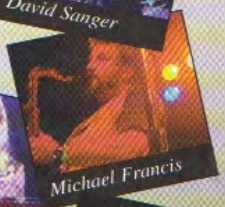
Willie Nelson

These special guest artists will be appearing on the Wheel's 25th Anniversary Reunion show on Austin City Limits (late January and beyond) on PBS. Check your local listings!

Band Member Autographs



David Sanger



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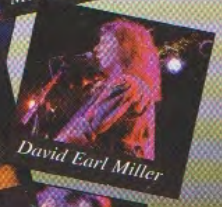
Cindy Cashdollar



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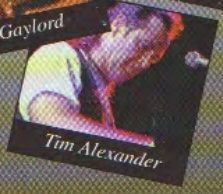

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the Iron Man Speaks

by HP Newquist

On the last record, Forbidden, *you had yet another Black Sabbath lineup. After all of these personnel changes, have you found certain combinations of people easier to work with than others?*

Well, the *Forbidden* combination works well, and we all get on well. With other bands I've had, we'd never get out all the troubles so that we could get on with playing, which is really ridiculous. The thing I like about this one is that I can go on and say "We're doing this, we're doing that" and they say "Right, okay," because everybody wants to play, and really enjoys playing. With some of the last lineups—without mentioning names—some of them really went on about things like "Where are we staying?" or "I don't want to do this" before we ever actually got to the playing. There was this big rigmarole of sorting it out and getting involved with everybody. My feeling is simple in those regards. I say, "This is what we want to do. If you don't want to do it, then get out." I've gone through so many problems in my own personal life because of Sabbath, because I'm the one sitting there night and day in a studio, working on this stuff. And you know, it's taken up a major part of my life, and consequently it's upset my married life. So it's been annoying when people in the band called up and said "Right, I'm going off on holiday," leaving me in the studio while they're going and sunning themselves. Then they'd come back and ask "How's it going?" which I didn't particularly like very much. But now everybody's involved with it, they love what they're doing, and I'm enjoying it more. If there are any problems now, everybody's going to share those problems.

Could that be a function of this lineup having worked together before?

It could well be, because everybody appreciates what we've got, especially after breaking this lineup to do the Dio thing with *Dehumanizer*. Because you don't realize what you've got until you lose it. With Geezer and Dio, the old problems started again. Now we've got something that's a working team, and you don't have those problems because everybody's got a different attitude.

A lot of the people you work with have also spent considerable time with Ritchie Blackmore. You two seem to be the only guitarists who can keep bands going in spite of a myriad of changes.

It's all been very much in that circle with Ritchie, yeah. There's Cozy Powell, of course, and Glenn Hughes and Ian Gillan, and we even used the first bass player from Rainbow for a bit, Craig Gruber. And we almost used David Coverdale, too [*laughs*]. I called Coverdale up when Ronnie first left and I called Cozy up at the same time, and Coverdale said, "Right, okay," and then something happened, somebody came back or something and it didn't happen. Some time later I saw Coverdale again, and we were ready for another singer, and he said, "Ah, if you had only called me two days ago I'd be able to do it! But I just signed this deal . . . ," and then he did Whitesnake. So that almost happened. We've had other people, though, like Rick Wakeman who played on "Who Are You" from *Sabbath, Bloody Sabbath*. He was great, really great. He was wild back then. We took Yes on tour with us and brought them to America on their first tour. But Rick used to travel with us, and not Yes, for some reason.

You've been a musician in Black Sabbath for most of your adult life. Do you ever feel the need to prove yourself as a musician outside of Sabbath?

Yeah, I have to do that. In fact, that's one of my things—to make an actual solo album like Geezer's made a solo album, but not have it become a Black Sabbath record. I may even do that as the next album. And if not the next one, then certainly after the end of the next Sabbath tour, towards the end of the year. I'm not talking about breaking Sabbath up—I'd keep Sabbath—but I'd just do a different project so that I can do a bit more musically than what I do in Sabbath. It will probably knock on some parts of Sabbath, but I can't help that, that's who I am. But I would like to do some more jazz stuff, blues, and instrumental stuff.

Would you bring in other musicians for a solo project or would you mostly try it on your own?

I'd bring other people in. I'm not that self indulgent to think that I can play drums and all the rest of it. I'd probably have to use different people than in the past so it gets away from Sabbath, maybe just bring in a drummer and a bass player.

Are there people whom you'd like to play with that you haven't had the opportunity to work with?

Phil Collins, actually. I like him, what he does, and I like his voice, his choice of music.

If you weren't still playing guitar for a living, what do you think you'd be doing?

Probably be a janitor [*laughs*]. I don't know, my original ambition when I was small was to try martial arts, boxing, that sort of thing, and I expected to be something in that business. I was always at the gym three or four times a week back then and I was a fanatic. Then I put about listening to music, and eventually all the physical thing died off. But I never thought I'd end up playing guitar, ever. I had a lot of dreams when I was young about being on stage, but I never dreamed it would be as a guitarist. I suppose I thought it would be in karate or a field like that. So it's quite a shock when I think about it after all these years.

Sabbath's Legacy

While many rock critics are still baffled by Sabbath's ceaseless existence, a likely reason for their popularity in the '70s was the combination of a powerful rhythm section, Iommi's proto-metal guitar work, and the spiritual rapport established between Sabbath's cynical lyrics and a generation of teenagers disillusioned by the Vietnam War, political corruption, and other downers from the "Have A Nice Day" decade. Despite frequent personnel changes in the post-Ozzy era (Ozzy left in 1979 and was replaced by Ronnie James Dio), Iommi's dirge-like tone and trademark Spartan riffs are arguably among the most influential in all of heavy rock, adapted in near–carbon copy form during the late 1980s and 1990s by bands like Soundgarden (which covered "Into The Void"), Metallica, Megadeth, Pantera (which covered "Planet Caravan"), Helmet, and much of the industrial and British grindcore movement.

Despite his stage persona, Iommi is one of the more amiable guitarists around, and he continues to tour relentlessly. This may lead one to wonder why the guitarist has not been embraced as thoroughly as heavy-metal contemporaries Jimmy Page or Ritchie Blackmore. Even today, Tony Iommi is hardly a household name, though his riffs are everywhere (for better or worse, even Beavis & Butt-head's *dant-da-da-dant, da-da-dant!* is reminiscent of an Iommi skull-crusher). Fortunately, as the end of the century approaches, the tides of history are beginning to change. *Guitar* Magazine's "50 Heaviest Riffs Of All Time" (May/1995) included two Iommi riffs, and he recently won the "Best Guitar Riff Ever" award for "Paranoid" at the 1995 *Kerrang!* Music Awards, beating out Zep's "Whole Lotta Love," Deep Purple's "Smoke On The Water," and Metallica's "Enter Sandman."

Frank Forcino

Talk about divine justice. Or should that be *satanic* justice? You decide.

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33118 **BEATLES** Anthology
21561 **BIKINI KILL** Yeahyeahyeahyeah
21959 **BIOHAZARD** 2 Guys
20864 **BIOHAZARD** Kid With Gun/ Itinerary
21835 **BIOHAZARD** Photo Against Wall
22185 **BIOHAZARD** Syringe Face
21880 **BLACK CROWES** America Or Bust
22239 **BLACK CROWES** Indian Crow
21570 **B. CROWES** Stoned Girl/America
19188 **BLACK FLAG** Bars Logo
19196 **BLACK FLAG** My War
18671 **BLACK SABBATH** Angel Lp
18975 **BLACK SABBATH** Devil Cross
31203 **BLACK SABBATH** Historical
33006 **BLIND MELON** Racing Strip
32451 **BOB MARLEY** Rollin One
21759 **BON JOVI** Crossroads
31431 **BON JOVI** Triple Image Of Jon
14632 **BOSSTONES** Bulldog/Bosstones
21558 **BOSSTONES** Little Bit Ugly/
19048 **B. SURFERS** Gas Station Man
19048 **B. SURFERS** Woman In Stars
22161 **C.O.C.** Burning Match
33050 **C.O.C.** Deliverance
33049 **C.O.C.** Huff 'N Puff
22160 **C.O.C.** Nuclear Explosion
33009 **CANDLEBOX** Oval Box
18602 **CANDLEBOX** Photo
13773 **C. CORPSE** Butchered At Birth
21189 **CANNIBAL CORPSE** The Bleeding
31412 **C. CORPSE** Tomb Of Mutilated
20897 **CARCASS** Descarating /Irresuborious
32327 **CATHEDRAL** Mirror
28188 **CATHERINE WHEEL** Eat My Dust
19035 **C. MANSON** Glow In Dark Face
15227 **CITIZEN DICK** Group
11088 **C. ORANGE** Alex W/Knife
11022 **CLOCKWORK ORANGE** Droogies
21480 **COLLECTIVE SOUL** Logo/Warrior
31347 **CRANBERRIES** No Need To Argue
31448 **CURE** Boys Don't Cry
15280 **DANZIG** Bisley
21424 **DANZIG** Danzig 4 Cd Cover
14174 **DANZIG** How The Gods Kill
21832 **DANZIG** Little Whip
32378 **D. MATTHEWS BAND** Face In Oval
32564 **DAVID BOWIE** Filthy Lesson
19459 **DEAD KENNEDYS** Dk Logo
20558 **D. KENNEDYS** Convenience
22583 **D. KENNEDYS** Holiday / Cambodia
11006 **DEAD KENNEDYS** Too Drunk F**k
28056 **DEATH** Symbolic
22213 **DEICIDE** Pentafixion
22707 **DINOSAUR JR** Cows/Logo
21146 **DINOSAUR JR** Feel The Pain
31336 **DOKKEN** Dysfunctional
33061 **DOORS** Blue Smokey Photo
33062 **DOORS** Jim Glowing Reflection
21657 **DOORS** Jim With Mic On Fire
28051 **DOORS** Neon Spectrum Of Group
12999 **DOORS** Riders On The Storm
21452 **DREAM THEATER** Mirror
22202 **ENTOMBED** Wolverine Blues
21418 **ERIC CLAPTON** Shawdow Portrait
11015 **EXPLOITED** Punks Not Dead
22280 **EXTREME** Suicide Clown
32329 **FACE TO FACE** Logo
22491 **FAITH NO MORE** Barking Dog
22589 **FAITH NO MORE** Square Logo
32143 **FEAR FACTORY** Demanufacture
28045 **FIGHT** Small Deadly Space
31200 **FILTER** Mocha Bus
33047 **FLAMING LIPS** Alien
32442 **F. FIGHTERS** Glow Dark Alien Head
31420 **FOO FIGHTERS** Ray Gun
22220 **FUDGE TUNNEL** Ignorance
15194 **FUGAZI** Group Shot
20895 **FUGAZI** Killtaker
11091 **FUGAZI** Not A Fugazi Shirt
32248 **GOO GOO DOLLS** Logo
15309 **GRATEFUL DEAD** Snow Bears
28061 **GREEN DAY** 39 Smooth
22693 **GREEN DAY** Man W/Straight Jacket
19043 **GREEN DAY** Dookie Bombs
19015 **GREEN DAY** Dookie Logo
22818 **GREEN DAY** Group Photo
28060 **GREEN DAY** Kerplunk Girl
21654 **GREEN DAY** Man Pissing
31449 **GREEN DAY** Practice Space
17013 **GUNS 'N ROSES** Rose & Gun
21836 **G. 'N ROSES** Sympathy For Devil
13536 **GUNS 'N ROSES** Use Your Illusion
33067 **GWAR** Chain Strip W/ Wrecking Ball
20703 **HELMET** Betty Cd Cover
22236 **HELMET** Crick With Gun
21773 **HOLE** Glitter Heart
22819 **HOLE** Swirl Logo
11037 **J. ADDICTION** Nothing'S Shocking
11084 **JANE'S ADDICTION** Ritual/Habitual
11096 **JANE'S ADDICTION** Santa Lucia
21974 **J. JOPLIN** Janis With Sunflowers
22187 **JERRY GARCIA** Hidden Face
22237 **JIM MORRISON** Grave Stone/Die
21337 **J. MORRISON** Wanted Dead/Alive
20554 **JIMI HENDRIX** Electric Ladyland
21948 **JIMI HENDRIX** Face In Space
17969 **JIMI HENDRIX** Glasses/Logo
17951 **JIMI HENDRIX** On The Road Again
18674 **JIMI HENDRIX** Photo/Experience
20690 **JIMI HENDRIX** Sweet Angel
22278 **JIMI HENDRIX** Wearing Green Shirt
32802 **KING DIAMOND** Spiders Lullabye
21872 **KISS** Calling Doctor Love
21873 **KISS** Fork Head
21655 **KISS** Kiss My Ass Lp Cover
21870 **KISS** Rock N Roll Over
32796 **KMFDM** A Drug Against War
32798 **KMFDM** Sucks
29020 **KORN** Logo
33117 **KORN** Spanking
22796 **L7** Rabid Rabbit
14490 **L7** Smell The Magic
11010 **LED ZEPPELIN** 1st Lp Cover
11013 **LED ZEPPELIN** 2nd Lp Cover
11077 **LED ZEPPELIN** Blk S.S. Full Color
32973 **LED ZEPPELIN** Dragon
20551 **LED ZEPPELIN** Earth Rift/Symbols
32972 **LED ZEPPELIN** Flame Hand
21520 **LED ZEPPELIN** Shield With Runes
17329 **L. ZEPPELIN** Square Photo/4 Blimps
11011 **LED ZEPPELIN** Stairway
32971 **LED ZEPPELIN** Stonehenge
30909 **L. ZEPPELIN** Wheatfield W/ Symbols
11056 **LED ZEPPELIN** Wizard W/ Symbols
22180 **LED ZEPPELIN** X-Ray Icarus
32147 **LIFE OF AGONY** Lost At 22
21196 **LIFE OF AGONY** Through/Through
32146 **LIFE OF AGONY** Ugly
21164 **LIVE** Selling The Drama
20672 **LIVE** Throwing Cooper
21342 **LIVE** Turtleman
31444 **LOLLAPALOOZA** Bandana Flag
31445 **LOLLAPALOOZA** Yin Yang Fish
30910 **LYNYRD SKYNYRD** Group Photo
22215 **MACHINE HEAD** Burn My Eyes
32149 **MACHINE HEAD** Jesus Wept
28050 **MAD SEASON** Above Cd Cover
21953 **MARILYN MANSON** Beware Of God
21258 **MARILYN MANSON** Blue Face
32577 **MARILYN MANSON** Hand & Logo
22186 **MARILYN MANSON** Lipstick Face
32578 **M. MANSON** Silver Logo/Everlasting
22241 **MEAT PUPPETS** Characters
30887 **MEAT PUPPETS** Smiley Baby
18673 **MEAT PUPPETS** Too High Too Die
20559 **MEGADETH** Anatomy Of Vic
22527 **MEGADETH** Clothesline
18556 **MEGADETH** Dr. Vic
22526 **MEGADETH** Eye Of Death
21443 **MEGADETH** Father Vic
18277 **MEGADETH** Grim Reaper
18279 **MEGADETH** Pentagram
21445 **MEGADETH** PunkVic
22157 **MEGADETH** Sickle
21941 **MEGADETH** Skull
22158 **MEGADETH** Train Of Consequences
32732 **MEGADETH** Youthanasia Lp Cover
21552 **MELVINS** Kozik's Nun/Cherub
13714 **METALLICA** 4 Faces Tour Shirt
11002 **METALLICA** Damage Inc.
16597 **METALLICA** Don't Tread On Me
15284 **METALLICA** Executioner
13832 **METALLICA** Gargoyle
11030 **METALLICA** Justice For All
11003 **METALLICA** Kill 'Em All
11025 **METALLICA** Ride The Lightning
11004 **METALLICA** Metal Up Your Ass
21652 **METALLICA** Metallikuinca
11051 **METALLICA** One
11001 **METALLICA** Master Of The Puppets
13361 **METALLICA** Sad But True
21341 **MINISTRY** Casey's Last Ride
13794 **MINISTRY** Jesus Built My Hotrod
15165 **MINISTRY** Mosquito
15174 **MINISTRY** Pyramid
15198 **MINISTRY** Scarecrow
11090 **MINOR THREAT** Bottled Violence
11111 **MINOR THREAT** Ian
32120 **MISFITS** 1995 Skull
33126 **MISFITS** Doyle Portrait
33106 **MISFITS** Glow In Dark Skull
33127 **MISFITS** Jerry Portrait
33107 **MISFITS** Santa GoGus
21271 **M. ANGEL** Abominations /Desolation
21404 **MORBID ANGEL** Candle In Skull
22293 **MUDHONEY** Meatylicious Devil
29040 **MUDHONEY** Outbreak Suites
18732 **NAILBOMB** Logo
21566 **NAPALM DEATH** Fear Lp Cover
21274 **N. DEATH** Harmony Corruption
21273 **NAPALM DEATH** Plague Rages
18695 **NINE INCH NAILS** Downward Spiral
20885 **NINE INCH NAILS** Now I'm Nothing
14466 **N. INCH NAILS** Pretty Hate Machine
18089 **NIRVANA** In Utero
18603 **NIRVANA** Incesticide
22272 **NIRVANA** Kurt Age 7 Photo
22154 **NIRVANA** Kurt Cobain U.K. Photo
30845 **NIRVANA** Live In Ny Unplugged
19665 **NIRVANA** Logo
13715 **NIRVANA** Never Mind
22271 **NIRVANA** People Magazine Photo
18344 **NIRVANA** Seahorse
21483 **NO FX** Cowgirl
31432 **NO FX** White Trash
32574 **OASIS** Union Jack
21195 **OBITUARY** Executioner
22214 **OBITUARY** Tree Lady
30850 **OFFSPRING** Chew Your Arm
31416 **OFFSPRING** Monster W/ Gun In Car
21775 **OFFSPRING** Monster Baby With Gun
31329 **OFFSPRING** Pointy Droopy Face
20964 **OFFSPRING** Skeleton Cd Cover
32996 **ORANGE 9MM** Gun/ Logo
33120 **O. OSBOURNE** Giving Middle Finger
22277 **PAGE/PLANT** Unledded
22580 **PANTERA** Born Again/Burning Faces
20868 **PANTERA** Far Beyond 2/ Logo
22181 **PANTERA** Foot With Spikes
32125 **PANTERA** Montage Collage
19039 **PANTERA** Pot Leaf '94/World Tour
18205 **PEARL JAM** Flame Picture
33035 **PENNYWISE** Bar Logo
32122 **PHISH** Multi-Media
14538 **PINK FLOYD** Atom Heart Mother
11098 **PINK FLOYD** Darkside
14912 **PINK FLOYD** Diver
13293 **PINK FLOYD** Hammers
21227 **PINK FLOYD** Metal Heads
15209 **PINK FLOYD** Screaming Head
20708 **PINK FLOYD** Time
13450 **PINK FLOYD** Wall Collage
31195 **PRIMUS** Cookie Man Face
17090 **PRIMUS** Pork Soda
31194 **PRIMUS** Screaming Face
30911 **PRONG** Fork Thru Eye
32126 **PULP FICTION** Movie Poster
33012 **QUEENSRYCHE** On The Streets
33013 **QUEENSRYCHE** Water Tower
33070 **R.E.M.** New Sights/Band Photo
21447 **R. H. CHILI PEPPERS** Big Smile
21236 **R. H. C. PEPPERS** Glitter Asterisk
21448 **R. H. CHILI PEPPERS** Fractal Chili
33048 **R. H. CHILI PEPPER** No Friends
32730 **R. H. CHILI PEPPER** Photo
17648 **R. A. MACHINE** Revolutionary Guy
20702 **RAGE AGAINST MACHINE** Fist
21169 **RAMONES** Acid Eaters/Flowers
11044 **RAMONES** Presidential Logo
17077 **RAMONES** Mondo Bizarro
32127 **RAMONES** Pinhead
22303 **RANCID** Crinkle Logo
21340 **RANCID** Fist
21559 **RANCID** Radio Radio Radio
33074 **R. BAND** Insomniac/Coffe Cup
22243 **R. BAND** Sun Logo/Civilized DNA
16398 **RUSH** Counterparts
18450 **RUSH** Phrases
11100 **RUSH** Star With Man
18449 **RUSH** Tortoise & Hare
11059 **SAM HAIN** Initium
11070 **SAM HAIN** November Coming
21276 **SAMAEL** Jesus With Nails
20656 **SANTANA** Carlos W/Guitar
14468 **SEPULTURA** Group/Posse Tour '92
18734 **SEPULTURA** Heart Design
18730 **SEPULTURA** Territory
22297 **SEX PISTOLS** Never Mind Bollocks
11009 **SEX PISTOLS** Save The Queen
32916 **S. VICIOUS** Picture Collage Anarchy
32439 **SILVERCHAIR** Frog On Hotrod
32440 **SILVERCHAIR** Pigface
20949 **SKINNY PUPPY** Meek-Tweek Baby
22194 **SLAYER** Biting Skulls
21834 **SLAYER** Branding
22490 **SLAYER** Circle Of Beliefs
13177 **SLAYER** Crucified Skeleton
18977 **SLAYER** Gas Mask
22489 **SLAYER** Grappling Guy
18127 **SLAYER** Nuclear Explosion
21348 **S. PUMPKINS** Psychedelic Woman
17602 **SMASHING PUMPKINS** Siamese
22295 **SONIC YOUTH** Astronaut
22804 **SONIC YOUTH** Confusion Is Sex
32803 **SONIC YOUTH** Paper Doll
30837 **SOUL ASYLUM** Dunce Desk
31340 **SOUL ASYLUM** Rat Trap
20910 **SOUNDGARDEN** Black Hole Sun
22590 **SOUNDGARDEN** Group Photo
20919 **SOUNDGARDEN** Paint Splash
20556 **SOUNDGARDEN** Spacey Glow
18679 **SOUNDGARDEN** Super Unknown
32524 **SPONGE** 8-Track
22156 **SPONGE** Candy Corn
13805 **S. RAY VAUGHAN** Airbrush Photo
18535 **S. RAY VAUGHAN** Crossed Guitar
11105 **STEVIE RAY VAUGHAN** In Step
13000 **STEVIE RAY VAUGHAN** Memorial
33057 **S. RAY VAUGHAN** Playing Guitar
20674 **S. TEMPLE PILOTS** Dragon Boy
20873 **S. T. PILOTS** Funny Color/ Tour '94
11018 **SUBHUMANS** Country Died
28059 **SUFFOCATION** Pierced From Within
21243 **SUICIDAL TENDENCIES** Still Cyco
21412 **TESTAMENT** Low
22584 **TOOL** Medicine Twins
20407 **TOOL** Pyramid
15276 **TOOL** Tool Wrench
22212 **TYPE O NEGATIVE** Black #1
32148 **T. O NEGATIVE** Suspended At Dusk
33002 **URGE OVERKILL** Multi Color UO
30880 **VAN HALEN** 2nd Lp Cover
29046 **VAN HALEN** Atomic Punk/Logo
22282 **VAN HALEN** Balance Cd Cover
30881 **VAN HALEN** Fair Warning
29047 **VAN HALEN** OU812
22283 **VAN HALEN** Portrait
22715 **VAN HALEN** Right Here Right Now
30882 **VAN HALEN** Woman And Children
30838 **VERUCA SALT** Evil Sailor
22579 **WEEZER** Weezer Cd Cover Photo
28049 **WHITE ZOMBIE** Pink Monster
28048 **WHITE ZOMBIE** X-Head

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ROCKABILIA

KEY RINGS $7.50 Metal Cast

17398 **AC/DC** Logo
17399 **AEROSMITH** Wings
17404 **BEASTIE BOYS** Logo
17402 **BLACK CROWES** Crows
17405 **BLACK SABBATH** Cross
17408 **C.O.C.** Radman
17412 **DEF LEPPARD** Logo
17415 **F. NO MORE** Angel Dust
17422 **G. 'N ROSES** Broken Heart
17423 **GWAR** Skull/Logo
17426 **IRON MAIDEN** Eddie
17427 **JIMI HENDRIX** Logo
17429 **KISS** Logo
17433 **LED ZEPPELIN** Lantern
17392 **MEGADETH** Logo
17437 **METALLICA** Justice For All
17438 **METALLICA** Sad But True
17439 **MORBID ANGEL** Logo
17443 **NIRVANA** Logo
17444 **OZZY OSBOURNE** Logo
17445 **PANTERA** Logo
17446 **PRIMUS** Logo
17453 **R.H. C. PEPPERS** Logo
17456 **RUSH** Man With Star
17461 **SLAYER** Cross Swords
17463 **SOUNDGARDEN** Logo
17464 **S. RAY VAUGHAN** Logo
17469 **VAN HALEN** Logo
20420 **WOODSTOCK** '94 Logo

8 X 10 COLOR PHOTOS $7.50

19855 **AC/DC** Angus & Brian Live
19874 **AEROSMITH** Steve Live Singing
19872 **ALICE IN CHAINS** Layne Profile
19896 **BLACK CROWES** Chris Closeup
19906 **BON JOVI** Jon & Richie Live
19977 **D. LEPPARD** Elliot Giving Salute
22789 **GREEN DAY** Billy Singing Live
22790 **GREEN DAY** Mike Live
22791 **GREEN DAY** The Playing Guitar
22785 **HOLE** Courtney Playing Guitar
20092 **KISS** Paul Gene & Ace Saluting
20110 **L. ZEPPELIN** Original Zeppelin
20149 **METALLICA** Jim & Kirk Live
15417 **METALLICA** Lars Live
20148 **METALLICA** Jim Holding Guitar
20152 **MINISTRY** Jorgensen & Baker
22781 **N. INCH NAILS** Trent Singing
22783 **N. I. NAILS** Trent W/Leg Up
20175 **OZZY OSBOURNE** Live Singing
20183 **PEARL JAM** Eddie & Jeff Live
20189 **P. JAM** Eddie Starring At Crowd
20213 **PINK FLOYD** Roger Closeup
20233 **PRIMUS** Les Clay Singing
20227 **R.H.C. PEPPERS** Group Live
20253 **R.A. MACHINE** Zack With Mic
20259 **RAMONES** Group Live
20292 **SEX PISTOLS** Johnny Live
20294 **SOUNDGARDEN** Chris Singing
20266 **STEVIE RAY VAUGHAN** Live
20303 **S. T. PILOTS** Scott Singing
20351 **VAN HALEN** Group Taking Bow

LONG SLEEVE T-SHIRTS XL, L $21

14898 **AEROSMITH** Logo
33071 **ALICE IN CHAINS** Dog & Logo Song Titles
22808 **BAD RELIGION** Stranger Than Fiction
21454 **BEASTIE BOYS** Ill Communication
32129 **BIOHAZARD** Oval Logo
21787 **CANDLEBOX** Blazing Sun
21194 **C. CORPSE** The Bleeding
32130 **CATHERINE WHEEL** CW Logo
21647 **DANZIG** Yin Yang
31097 **DEICIDE** Upon The Cross
21280 **ENTOMBED** Left Hand Path
32145 **FEAR FACTORY** Demanufacture
33073 **FILTER** Logo/Short Bus
18269 **FUGAZI** Not A Fugazi
21423 **GREEN DAY** Kerplunk
32132 **HOLE** Swirl Logo
21410 **JIMI HENDRIX** Circle Graphic
32974 **LED ZEPPELIN** X-Ray Icarus
33055 **LIVE** Oval Logo
32133 **MARILYN MANSON** Blue Face
21444 **MEGADETH** Dr. Vic
21762 **METALLICA** Skull Flame Pocket
33004 **MISFITS** Legacy Of Brutality
17649 **MORBID ANGEL** Burning Cross
19199 **NAPALM DEATH** Voodoo Doll
22171 **NINE INCH NAILS** Further Down Coil
18055 **NINE INCH NAILS** Puff Logo
21523 **OBITUARY** World Demise
22588 **OFFSPRING** Ghoul With Gun
21421 **OFFSPRING** Smash Up Cover
21406 **PANTERA** Rat/ I'm Broken
21875 **PEARL JAM** Human Body/ 70 % Water
14899 **PEARL JAM** Stick Figure
32135 **PRIMUS** Toy Boat
22810 **RAGE AGAINST MACHINE** Logo
15366 **RAMONES** Mondo Bizarro
18735 **SEPULTURA** Chaos A.D.
31434 **SOUNDGARDEN** Band Photo

WOVEN PATCHES $3 Imported From U.K.

31118 **AC/DC** Whole Lotta Rosie
20444 **AEROSMITH** Get A Grip
17115 **ALICE IN CHAINS** Logo
18480 **B. RELIGION** Recipe For Hate
22774 **BIOHAZARD** Kid W/ Gas Mask
22765 **CANNIBAL CORPSE** Bleeding
22776 **DANZIG** Skull With Cross
15268 **DEICIDE** Legion
32838 **GREEN DAY** Dookie Bombs
32841 **HOLE** Purple Logo
13389 **KISS** Destroyer
15005 **L. ZEPPELIN** Remasters/Cover
21635 **MEGADETH** Vic Bones Chains
12981 **METALLICA** Alcoholica
22756 **METALLICA** Hetfield Design
12983 **METALLICA** Lightning
13554 **METALLICA** Puppets
20443 **MORBID ANGEL** Covenant
13559 **MISFITS** Skull
21630 **NINE INCH NAILS** 1st Lp
15060 **NIRVANA** Happy Face
21637 **NIRVANA** Kurt Is Dead Portrait
20445 **NIRVANA** Nevermind
22766 **OBITUARY** World Demise
22760 **PANTERA** Flame Logo Pot Leaf
21627 **PRIMUS** Pork Soda
18479 **RAMONES** Logo
22772 **R. A. MACHINE** Red Fist
18477 **R. A. MACHINE** Man / Smoke
17096 **R.H.C.PEPPERS** Sperm Logo
20440 **SEPULTURA** Chaos A.D.
15020 **SLAYER** Crossed Swords
22778 **SOUNDGARDEN** Flower Logo
22763 **S. TEMPLE PILOTS** Logo
22762 **TOOL** Tool Wrench
20520 **T. O NEGATIVE** Hammergear

SILK FLAGS $12 Huge 4' x 4' In Size

17920 **AEROSMITH** Aerofoorce One
21322 **BEASTIE BOYS** Check /Head
21323 **BIOHAZARD** Kid With Gun
11194 **DOORS** Jim Morrison
14570 **G. 'N ROSES** Flag & Skull
14967 **JIMI HENDRIX** With Guitar
11202 **KISS** Faces With Makeup
20425 **LED ZEPPELIN** Four Faces
14063 **METALLICA** 4 Faces
21815 **NIRVANA** Cobain Death Cert.
21814 **NIRVANA** Kurt Cobain Memorial
22601 **PAGE/PLANT** Zoso With Feather
18049 **PANTERA** Group
14596 **PINK FLOYD** Dark Side
18050 **PRIMUS** Group
14908 **R.H.C. PEPPERS** Aztec Face
11201 **RUSH** Star With Man
22257 **SLAYER** Devine Intervention
18981 **TOOL** Big Wrench
33252 **WHITE ZOMBIE** Monster/Logo

NECKLACES $11

17299 **AEROSMITH** Wings
14803 **BEASTIE BOYS** Logo
21578 **BIOHAZARD** Logo
14927 **CANNIBAL CORPSE** Logo
12672 **DANZIG** Skull
13958 **DEICIDE** Demon
12644 **DEF LEPPARD** Logo
21328 **GREEN DAY** Logo
17026 **G. 'N ROSES** Flag Skull
14503 **GUNS 'N ROSES** Tophat
13437 **GWAR** Logo
13305 **JIMI HENDRIX** Logo
12635 **KISS** Logo
12637 **LED ZEPPELIN** Swan Song
22322 **OFFSPRING** Skeleton
19124 **MEGADETH** Conductor Vic
13800 **METALLICA** Sad But True
13435 **METALLICA** Logo
18212 **NIRVANA** Logo
32395 **OASIS** Logo
22315 **OBITUARY** World Demise
22322 **OFFSPRING** Skeleton
21325 **PANTERA** Far Beyond Driven
21579 **PINK FLOYD** Stoned Heads
13802 **PRIMUS** Logo
14493 **R.H. CHILI PEPPERS** Logo
13301 **RUSH** Star With Man
13959 **SEPULTURA** Tribal S
22317 **SLAYER** Devine Intervention
14603 **SOUNDGARDEN** Badmotor
32394 **S. TEMPLE PILOTS** Logo
12642 **VAN HALEN** Logo

BACK PATCHES $9

Covers Entire Back Of Jacket

20434 **AEROSMITH** Get A Grip
20432 **A. IN CHAINS** Rooster
32902 **BAD RELIGION** Stranger Than Fiction
32904 **BIOHAZARD** Virus Of Hate
18040 **CANNIBAL CORPSE** Tomb Of Mutilated
20435 **DANZIG** Thrall - Demonsweatlive
13612 **DEICIDE** Medallion
21611 **IRON MAIDEN** A Real Dead One
21110 **JIMI HENDRIX** Sweet Angel
22738 **MACHINE HEAD** Logo
22724 **MEGADETH** Nuclear Explosion
22735 **METALLICA** Hetfield Design
13161 **METALLICA** Metal Up Your Ass
32900 **METALLICA** Metallifukinca
20433 **MORBID ANGEL** Covenant
21622 **NIRVANA** Kurt Cobain Portrait
22737 **NIRVANA** Kurt Cobain Suicide Note
22749 **NIRVANA** Smiley Face
22740 **OBITUARY** World Demise
22746 **PANTERA** Far Beyond Driven
22729 **PANTERA** Flame Logo With Pot Leaf
18488 **PRIMUS** Clay Figure
13613 **RED HOT CHILI PEPPERS** Logo
32905 **RAGE AGAINST MACHINE** Rebel Nuns
22733 **RAGE AGAINST MACHINE** Red Fist
18487 **RAMONES** Mondo Bizarro
22742 **SEPULTURA** Chaos A.D.
21605 **SEX PISTOLS** God Save The Queen
13619 **SLAYER** Crucified Skeleton
20437 **STONE TEMPLE PILOTS** Logo
22739 **TYPE O NEGATIVE** Hammergear

FULL COLOR POSTERS $6.50

16814 **AEROSMITH** Group
20484 **ALICE IN CHAINS** Fly
21101 **ALICE IN CHAINS** Jar Of Flies
21649 **BEASTIE BOYS** Group Pointing
21087 **BLACK CROWES** Pot Collage
15236 **C. CORPSE** Tomb Of The Mutilated
22010 **DANZIG** Glen With Wings
21297 **GREEN DAY** Dookie Bombs
33037 **GREEN DAY** Insomniac
18367 **GUNS 'N ROSES** Spaghetti Incident
21078 **GWAR** Blood & Guts Group
16513 **IRON MAIDEN** Eddie As Dj
14571 **JIMI HENDRIX** Burning Guitar
32258 **KISS** History Collage
21074 **LED ZEPPELIN** Group In Zoso
22577 **LIVE** Group Posed
15371 **MADONNA** Nude Pose
22012 **MEGADETH** Father Vic.
13717 **METALLICA** 4 Faces
13972 **METALLICA** Against Wall
22011 **METALLICA** I'm Inside You
14791 **METALLICA** Sad But True
14576 **METALLICA** Stage Collage
15247 **MINISTRY** Group
22172 **NINE INCH NAILS** Downward Spiral
17897 **NIRVANA** Group
18563 **NIRVANA** In Utero
21083 **NIRVANA** Kurt Cobain Playing Guitar
22576 **NIRVANA** Kurt Cobain Memorial
14891 **OBITUARY** The End Complete
21533 **OFFSPRING** Group
22599 **PAGE/PLANT** No Quarter
21295 **PANTERA** Far Beyond Driven Photo
14644 **PEARL JAM** Live
32844 **PENNYWISE** Group
20422 **PINK FLOYD** Division Bell
17878 **PRIMUS** Group Photo
18365 **RAGE AGAINST MACHINE** Live
21801 **RANCID** Group In Car
17625 **R.H. CHILI PEPPERS** Neon Faces
13945 **SAM FOX** Swimsuit/Topless
21321 **SEPULTURA** Chaos A.D.
18511 **SLAYER** Nuclear Skull
20421 **SMASHING PUMPKINS** Siamese
21082 **SOUNDGARDEN** '94 Tour Poster
13780 **STEVIE RAY VAUGHAN** Portrait
21530 **S.T.TEMPLE PILOTS** Dragon Boy
17903 **STONE TEMPLE PILOTS** Group
31192 **TYPE O NEGATIVE** Bloody Kisses
30903 **WHITE ZOMBIE** Group Astro Creep

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Actual Passes Used By The Roadies At Past Concerts

19100 **ALICE IN CHAINS** Jar Of Flies
32804 **BIOHAZARD** Clean Up Crew '95 Tour
12351 **BLACK SABBATH** Bloody Sabbath
14072 **DANZIG** Guest Pass
13310 **DOORS** Hall Of Fame
16885 **G.'N ROSES** Metallica Stadium Tour
16903 **HELMET** Mean Time '92 Europe Crew
32811 **HOLE** Photo Lollapalooza '95 Tour
12217 **JIMI HENDRIX** Hall Of Fame
14958 **KISS** Revenge World Tour '92
12180 **LED ZEPPELIN** U.S. 1977
32813 **LIVE** '95 Tour Crew
12307 **LYNYRD SKYNYRD** Tribute Tour
16905 **MEGADETH** Countdown Vip
13662 **METALLICA** Ride The Lighting Tour
14096 **METALLICA** Master Of Puppets Tour
16908 **MR. BUNGLE** All Access
16910 **NINE INCH NAILS** Broken Local Crew
16853 **NIRVANA** Never Mind Tour Staff
19106 **NIRVANA** Rest In Peace In Utero
32812 **OFFSPRING** Crew Tour Staff '95
16891 **PANTERA** Vulgar Display '92 Vip
19096 **PEARL JAM** Vs. Tour V.I.p. Pass
31367 **PINK FLOYD** Reunion Division Bell
16961 **PRIMUS** Staff '92
14968 **RED HOT CHILI PEPPERS** '91-'92
12258 **SEX PISTOLS** Anarchy In The U.K.
12240 **SLAYER** World Sacrafice
19097 **SMASHING PUMPKINS** '94 Tour
14092 **STEVIE RAY VAUGHAN** In Step Vip
16982 **STONE TEMPLE PILOTS** Core Tour
19091 **VAN HALEN** Right Here Right Now

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32402 **BEASTIE BOYS** Green/Logo
32407 **BUSH** Black/Logo
32571 **DANZIG** Skull
32401 **DOORS** Black/Logo
32663 **FOO FIGHTERS** Black/Logo
32416 **G. DEAD** Black/Dancing Bears
32415 **G. DEAD** Navy/Steal Your Face
32417 **G. DEAD** Red/Dancing Skeleton
32664 **GREEN DAY** Black/Logo
32409 **HOLE** Black/Logo
32403 **JIMI HENDRIX** Black/Logo
33125 **KORN** Logo
32405 **LED ZEPPELIN** Black/Logo
32406 **LED ZEPPELIN** Green/Symbols
33130 **LIVE** Oval Logo
32573 **LIVE** Yellow/ Logo
32669 **MARILYN MANSON** Black/Logo
32414 **MEGADETH** Black/Logo
32413 **METALLICA** Black/Logo
32570 **MISFITS** Purple Logo
32572 **MISFITS** Skull
32983 **NO FX** Rectangle Logo
32411 **PAGE & PLANT** Navy/Logo
32404 **PANTERA** Green/Logo
32425 **PEARL JAM** Black/Stickman
32410 **PRIMUS** Navy/Logo
32569 **RANCID** Logo
32412 **RED HOT CHILI PEPPER** Black/Logo
32662 **SILVERCHAIR** Black/Logo
33129 **SLAYER** Blade Logo
32668 **SOUL ASYLUM** Black/Logo
32666 **SPONGE** Black/Logo
32667 **VERUCA SALT** Black/Logo
32408 **WEEZER** Purple/Logo

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Number Of Different Styles Available For Each Group Indicated

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19404 **BEASTIE BOYS** 6 Styles
12608 **DANZIG** 12 Styles
18443 **FUGAZI** 5 Styles
21933 **GREEN DAY** 4 Styles
12589 **JIMI HENDRIX** 30 Styles
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12545 **LED ZEPPELIN** 55 Styles
12575 **MEGADETH** 20 Styles
12547 **METALLICA** 75 Styles
12592 **MISFITS** 18 Styles
13367 **N. INCH NAILS** 10 Styles
13814 **NIRVANA** 13 Styles
14919 **PANTERA** 5 Styles
14464 **PEARL JAM** 10 Styles
12564 **PINK FLOYD** 22 Styles
14463 **PRIMUS** 9 Styles
21929 **R. A. MACHINE** 4 Styles
12599 **RAMONES** 11 Styles
21935 **RANCID** 2 Styles
13365 **SEPULTURA** 5 Styles
12552 **SEX PISTOLS** 20 Styles
12578 **SLAYER** 22 Styles
15440 **S. PUMPKINS** 5 Styles
18438 **SONIC YOUTH** 6 Styles
14920 **SOUNDGARDEN** 8 Styles
19431 **S. VAUGHAN** 14 Styles
12555 **VAN HALEN** 30 Styles

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11336 **AEROSMITH** Wings
14568 **ALICE IN CHAINS** Logo
17307 **BAD RELIGION** Logo
18972 **BEASTIE BOYS** Logo
17854 **BIOHAZARD** Logo
22603 **BUSH** Logo
21791 **CANDLEBOX** Logo
21001 **CANNIBAL CORPSE** Logo
14567 **DANZIG** Logo
15106 **DEICIDE** Logo
17855 **FUGAZI** Logo
20905 **GREEN DAY** Logo
15319 **HELMET** Logo
21790 **HOLE** Logo
20480 **JIMI HENDRIX** Logo
11293 **KISS** Logo
22792 **LIVE** Logo
22488 **MARILYN MANSON** Logo
11295 **MEGADETH** Logo
11297 **METALLICA** Justice
11298 **METALLICA** Puppets
13226 **METALLICA** Splash Logo
15316 **MINISTRY** Skulls
20999 **MISFITS** Skull
14566 **NINE INCH NAILS** Logo
16914 **NIRVANA** Happy Face
20904 **NIRVANA** Cobain '67 - '94
14557 **NIRVANA** Never Mind Logo
21789 **NOFX** Logo
14561 **OBITUARY** Logo
21316 **OFFSPRING** Logo
14565 **PANTERA** Logo
14556 **PEARL JAM** Logo
14555 **PEARL JAM** Stick Figure
11331 **PINK FLOYD** Logo
14367 **PRIMUS** Logo
21788 **RANCID** Logo
17913 **R. AGAINST MACHINE** Logo
14560 **R.H.C. PEPPERS** Logo
14564 **SEPULTURA** Logo
11301 **SLAYER** Logo
17912 **S. PUMPKINS** Logo
17859 **SONIC YOUTH** Logo
13776 **SOUNDGARDEN** Logo
17490 **S. TEMPLE PILOTS** Logo
17910 **TOOL** Logo

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21350 **AEROSMITH** Get A Grip
14768 **ALICE IN CHAINS** Logo
20981 **BAD RELIGION** Logo
14579 **BEASTIE BOYS** Logo
32738 **BIOHAZARD** Oval Logo
22605 **BUSH** Logo
14399 **C.CORPSE** Logo
14628 **DANZIG** Skull Logo
32566 **FILTER** Oval Logo
32453 **FOO FIGHTERS** Logo
21336 **GREEN DAY** Logo
18522 **HELMET** Logo
21996 **HOLE** Logo
13740 **JIMI HENDRIX** Logo
11118 **KISS** Logo
29022 **KORN** Logo
22193 **M. MANSON** God Of F**K
22266 **MEAT PUPPETS** Logo
11123 **MEGADETH** Logo
21991 **NIRVANA** Cobain '67-'94
13935 **NIRVANA** Logo
22170 **NINE INCH NAILS** Insect
13829 **OBITUARY** Logo
21235 **OFFSPRING** Logo
14630 **PANTERA** Logo
17018 **PEARL JAM** Logo
32172 **PRIMUS** Red / White Logo
21345 **RANCID** Mohawk Guy
21347 **R. A. MACHINE** R Logo
13738 **SEPULTURA** Third Posse
32452 **SILVERCHAIR** Logo
22531 **SLAYER** Silver Logo
18501 **S. PUMPKINS** Heart Logo
13827 **SOUNDGARDEN** Logo
21184 **S. T. PILOTS** Logo
33011 **TOOL** All Olive Logo
22284 **VAN HALEN** VH LOGO
22267 **WHITE ZOMBIE** Logo

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22251 **ALICE IN CHAINS** Logo
32137 **BIOHAZARD** Logo
31423 **CANDLEBOX** Logo
32136 **CATHERINE WHEEL** Logo
32139 **DOORS** Logo
32142 **HOLE** Logo
32140 **MARILYN MANSON** Logo
32141 **PANTERA** Logo
31424 **R. AGAINST MACHINE** Logo
31425 **SMASHING PUMPKINS** Logo
32734 **SOUL ASYLUM** Logo
31426 **STONE TEMPLE PILOTS** Logo
31427 **TOOL** Logo
22262 **VAN HALEN** Logo
31428 **VANDALS** Logo

DECAL MAGIC $3

Static Cling 6" x 6" Window Decals Glowing Colors

21808 **BEASTIE BOYS** Dragon
21809 **DANZIG** 4th Lp Cover
21199 **GREEN DAY** Dookie
32873 **GREEN DAY** Logo
32866 **JIMI HENDRIX** Exhibition
32865 **KISS** Not Dead Yet
21201 **LIVE** Throwing Copper
14101 **MEGADETH** Vic To Hell
18996 **METALLICA** Executioner
16758 **METALLICA** Puppets
13890 **METALLICA** Sad But True
32883 **NIRVANA** Kurt Memorial
14478 **NIRVANA** Never Mind
21200 **OFFSPRING** Smash
16755 **PANTERA** Purple Photo
16754 **PRIMUS** Clay Figure
14485 **R.H. CHILI PEPPERS** Logo
32888 **RAMONES** Group Photo
21803 **RANCID** Caution
21811 **SLAYER** Carved Arm
32884 **SONIC YOUTH** Portraits
14940 **S. GARDEN** Badmotor
18376 **S. TEMPLE PILOTS** Logo
32889 **W. ZOMBIE** Pink Monsler

FULL COLOR STICKERS $2

14983 **ALICE IN CHAINS** Logo
22634 **BEASTIE BOYS** Dragon
17177 **BIOHAZARD** Logo
21314 **GREEN DAY** Dookie Bombs
32891 **KORN** Logo
21755 **MARILYN MANSON** Face
22288 **METALLICA** Flaming Skull
16750 **NINE INCH NAILS** Logo
20472 **NIRVANA** Kurt Cobain Tribute
17965 **PANTERA** Photo
16624 **PEARL JAM** Stick Figure
17874 **R. A. MACHINE** Logo
12458 **RAMONES** Presidential Logo
33007 **SILVERCHAIR** Frog
15331 **SLAYER** Evil Skull
16725 **S. PUMPKINS** Star/Group
22399 **TOOL** Wrench
32830 **W. ZOMBIE** Monster Logo

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AUTHENTIC PRESS KITS $18

Used To Promote The Bands, Contains Bio, Press Releses, Photo & Backstage Pass

17286 **AEROSMITH** Get A Grip
17287 **A. IN CHAINS** '92 History,Photo
33087 **BEASTIE BOYS** Ill Communication
19136 **DANZIG** Lucifuge,Bio,Photo
16912 **DEF LEPPARD** Adrenalize '93
14655 **DOORS** Rolling Stone Interview
22573 **GREEN DAY** History,Bio,Photo
12728 **KISS** 1974 First Bio
13075 **LED ZEPPELIN** '69 Bio,Photo
12798 **L. SKYNYRD** Bio,Photo,Legend
22495 **LIVE** Throwing Cooper
22496 **M. MANSON** American Family
17566 **MEGADETH** '90 Rust In Peace
19159 **METALLICA** '93 Live Shit: Binge
17484 **MINISTRY** '90 Didn't Show Up
19162 **NINE INCH NAILS** '92 Broken
19163 **NIRVANA** '91 Never Mind
17570 **PANTERA** '91 Bio, Photo
19167 **PEARL JAM** '93 Vs. With Itinerary
22498 **P. FLOYD** Division Bell Bio,Photo
17486 **PRIMUS** '93 Pork Soda Bio, Photo
19173 **RAMONES** Mondo Bizarro
13091 **R.H.C. PEPPERS** History
12797 **SLAYER** South If Heaven
19180 **SMASHING PUMPKINS** Gish
17574 **S. YOUTH** '92 Dirty Bio, Photo
17576 **SOUNDGARDEN** Badmotorfinger
12776 **S. RAY VAUGHAN** Bio, Photo
17488 **S. TEMPLE PILOTS** '92 Core
33086 **VAN HALEN** Balance

ALL OVER PRINT T-SHIRTS $21

Specify XL, L Designs That Cover Front, Back & Sides

15200 **AC/DC** Collage
20563 **AEROSMITH** Face To Face
16803 **BON JOVI** Elvis
21287 **C. CORPSE** Best Of Collage
21451 **DOORS** Kaleidoscope Photo
31201 **GUNS 'N ROSES** Stage Dive
21251 **JIMI HENDRIX** Woodstock Photo
31437 **KISS** Black & White Kiss Comic
28054 **L. ZEPPELIN** Wheatfield W/Blimp
28189 **LYNYRD SKYNYRD** Devil
22528 **MEGADETH** Megamachine
20692 **NIRVANA** Heart Shape Box
20671 **O. OSBOURNE** Photo Montage
22275 **PAGE/PLANT** Pattern & Zoso
18329 **PANTERA** Blue Collage
18387 **PANTERA** Dripping Logo
17021 **PINK FLOYD** Bursting Wall
20670 **PINK FLOYD** Screaming Head
18244 **PRIMUS** Fish
22210 **SEPULTURA** 4 Faces/Logo
22273 **SLAYER** Devine Intervention
18336 **SLAYER** Tombstones
21575 **SOUNDGARDEN** Blurry Photo
21967 **SOUNDGARDEN** Astronomy
17604 **S. R. VAUGHAN** Scribble Photo
29044 **VAN HALEN** Ocean Tour '93

8x10 PROMO GLOSSIES $5

Used to Promote Bands

11734 **AEROSMITH** Group Sitting
17656 **A. IN CHAINS** Grp Against Fence
12052 **DANZIG** Group On Steps
17678 **DINOSAUR JR.** Group Posed
22505 **GREEN DAY** Against Wall
22506 **GREEN DAY** Group By Toilet
14137 **GUNS 'N ROSES** Axl, Slash ,Duff
11912 **JIMI HENDRIX** Live With Guitar
12113 **KISS** 4 Pictures 1974
11820 **LED ZEPPELIN** Group By Plane
22508 **LIVE** Group Sitting On Stairs
12109 **MADONNA** Topless
22509 **M. MANSON** Group Pose
11809 **MEGADETH** Group
11946 **METALLICA** 4 Pictures
17777 **METALLICA** James Hetfield
13126 **MISFITS** Group
22511 **N. INCH NAILS** Grp In Studio
20532 **NIRVANA** Group Posed In Alley
17690 **NIRVANA** Group In Backyard
20533 **NIRVANA** Group In Shower
18634 **OZZY** Over Chaind Womans Body
20724 **PANTERA** Standing In A Field
22512 **PEARL JAM** Eddie Vedder Live
17695 **PEARL JAM** Group In Field
20714 **P. FLOYD** Division Bell Group
17699 **PRIMUS** Group Outside
17706 **R. AGAINST MACHINE** Group
13099 **R.H.C. PEPPERS** No Shirts
12089 **RAMONES** By Graffiti Wall
13134 **SAM FOX** 3 Topless Pics
20718 **SEPULTURA** In Front Of Castle
16745 **SLAYER** Group With Sunglasses
20717 **S. PUMPKINS** Studio Pose
17713 **SONIC YOUTH** Group Posed
17715 **SOUNDGARDEN** Group Posed
16748 **STONE TEMPLE PILOTS** Group
13145 **S. RAY VAUGHAN** 4 Solo Shots
17719 **TOOL** Group Posed
12008 **VAN HALEN** 4 Pics Live

TOUR PHOTO ALBUMS

$20 With Vinyl Binder & Embossed Logo Contains 16 Full Color Photos Very Rare...

20002 **A. IN CHAINS**
22137 **GREEN DAY**
20003 **G. 'N ROSES**
17614 **KISS** Makeup
17609 **KISS** New
17613 **METALLICA**
20664 **NIRVANA**
31372 **PANTERA**
19487 **PEARL JAM**
31370 **S. PUMPKINS**
31374 **S. T. PILOTS**
31373 **VAN HALEN**

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Each Contains 12 Full-Page Pictures

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31852 **GUNS 'N ROSES** 1996
31864 **IRON MAIDEN** 1996
31853 **JIMI HENDRIX** 1996
31856 **KISS** 1996
31857 **LED ZEPPELIN** 1996
31859 **MADONNA** 1996
31861 **METALLICA** 1996
31868 **NINE INCH NAILS** 1996
31869 **NIRVANA** Group1996
31865 **NIRVANA** Kurt Memorial 1996
31870 **PANTERA** 1996
31871 **PEARL JAM** 1996
31871 **PINK FLOYD** 1996
31876 **RAGE AGAINST MACHINE** 1996
31877 **RED HOT CHILI PEPPERS** 1996
31851 **SAMANTHA FOX** 1996
31880 **SEPULTURA** 1996
31881 **SEX PISTOLS** 1996
31882 **SMASHING PUMPKINS** 1996
31883 **SOUNDGARDEN** 1996
31884 **TOPLESS GIRLS** 1996
31885 **U2** 1996

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21865 **BEASTIE BOYS** Logo
21855 **DANZIG** Logo/Skull
21860 **GREEN DAY** Dookie Bombs
22382 **HOLE** Logo
22384 **JIMI HENDRIX** Face Shot
21859 **METALLICA** Splash Logo
21857 **N. INCH NAILS** Nin Logo
22386 **NIRVANA** Cobain Tribute
21856 **NIRVANA** Smile Face Logo
22390 **PANTERA** Logo
21856 **PEARL JAM** Stickman
22393 **PRIMUS** Ziggy Pop
21854 **R. A. MACHINE** Text Logo
21866 **S. PUMPKINS** Logo
22395 **SOUNDGARDEN** Logo
22388 **TOOL** Wrench

DENIM JEAN JACKETS $89.95

Rugged With Embroidered Left Chest Logos

22716 **G. 'N R.** Blue Denim/ Roses Logo
22717 **LIVE** Blue Denim/ White Text Logo
22718 **PINK FLOYD** Blue Denim/ Symbols
22720 **SLAYER** Blk Denim/White Text Logo
22719 **SOUNDGARDEN** Blk Denim/ Logo
22721 **S. R. VAUGHAN** Blk Denim/
31419 **ZEPPELIN** Blue Denim/Swan Song

BACKSTAGE PASSES $10

Collectors Item - Actual Passes Leftover From Past Concerts

22532 **AEROSMITH** Get A Grip
22533 **BAD RELIGION** Ravens
11513 **BEASTIE BOYS** Licensed To Kill
17823 **DANZIG** Don't Like It '89 Guest
22535 **GREEN DAY** Caterer
22535 **GUNS 'N ROSES** Illusions Tour
17827 **IRON MAIDEN** '92 Fear Of Dark
12217 **JIMI HENDRIX** Hall Of Fame
11428 **KISS** Spring '75 Tour
11436 **LED ZEPPELIN** Knebworth '79
22537 **LIVE** Local Security
22538 **MARILYN MANSON** Eyeballs
11520 **MEGADETH** Peace Sells
17832 **METALLICA** Stadium Tour '92
11588 **MISFITS** Press Pass
22539 **NINE INCH NAILS** Lyrics
18386 **NIRVANA** Security Pass
11448 **OZZY** Diary Of A Madman
22540 **P. JAM** Local Crew Devil's Head
18405 **PEARL JAM** Working Personnel
22722 **PINK FLOYD** Stone Heads '94
18406 **PRIMUS** Staff
11524 **RAMONES** Runaways
22542 **SEPULTURA** Chaos World Tour
11525 **SLAYER** Reign In Blood
18408 **SOUNDGARDEN** Crew Pass
11621 **S. RAY VAUGHAN** Live Alive '86
11469 **VAN HALEN** '78 World Tour

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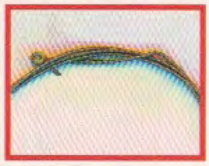

Compiled by Lisa Sharken

Electric & Acoustic Guitar Strings—What's The Difference?

This month let's take a look at the differences between the types of materials used to manufacture guitar strings and the characteristic properties of their tones. Strings are frequently overlooked and taken for granted, but changing your strings is probably the cheapest and simplest way to modify your tone, so read on.

FACTORS THAT AFFECT TONE

• Gauge
Thickness of the string, measured to 1/1,000th of an inch. In general, thicker strings have fatter tone.

• Core
The center around which the windings of the string are wrapped (if the strings are "wound" and not "plain"). The core is usually either round or hexagonal in shape.

• Winding
The wrap of wire around the center core of wound strings. Windings come in three shapes: round-wound, half-round (also known as polished or ground-wound) and flat-wound.

• Alloy
The type of metal used in the string's construction. Material used for the windings on electric guitar strings must have stronger magnetic properties to work in conjunction with the guitar's pickups. On plain strings, nickel is most commonly used for both electric and acoustic. Strings for acoustic guitar do not use magnetic properties, since the tone is not created with a magnetic pickup, but do require strongly resonant properties to project the tone in conjunction with the wood of the guitar.

TYPES OF WINDINGS

• Round-wound
By far the most common of all string types, making up 99.9 percent of all strings on today's guitars, acoustic and electric. The rounded windings produce the brightest and clearest sound, and give an almost "sproingy" sound against the fretwire, especially when new.

• Half-round
Constructed from a round-wound string that has had the outer-round wrap smoothed out to create a more even and flatter surface. This allows the hand to glide more freely with less squeaking as it moves across the string. Half-rounds are darker sounding than round-wounds, but not as dark sounding as flat-wound strings. Favored by some jazz players.

• Flat-wound
Completely smooth outer wrap provides the sleekest and most fluid surface for effortless sliding without squeaks. Flat-wounds produce a flat and dark sound and are most frequently used by jazz players for an ultra-traditional sound.

COMMONLY USED ALLOYS

On Electric Guitars

NICKEL
Bright and warm sound, most commonly used string, favored by players of all styles for acoustic and electric instruments, good magnetic properties

STAINLESS STEEL
Very clear and bright sound, more resistant to oxidation than nickel, favored by pedal steel players, good magnetic properties

CHROME
Flatter sounding than nickel or stainless steel, commonly used for flat-wound strings, preferred by jazz and blues players, good magnetic properties

GOLD
Bright sound, highly resistant to oxidation, used exclusively for Maxima electric and acoustic strings, good magnetic properties

On Acoustic Guitars

BRONZE
Bright, crisp sound, most popular material for acoustic strings

PHOSPHOR BRONZE
Bright, slightly warmer and darker sounding than bronze for acoustic guitar

BRASS
Brighter and more metallic sounding than bronze, works well on characteristically dark and muddy-sounding acoustic guitars

STRING MANUFACTURERS

- **D'Addario** 595 Smith Street, Farmingdale, NY 11735 (516)391-5400
- **D'Aquisto** 20 E. Industry Court, P.O. Box 569, Deer Park, NY 11729 (516)586-4426
- **Dean Markley** 3350 Scott Blvd. #45, Santa Clara, CA 95054 (408)988-2456
- **DR** 7 Palisade Avenue, Emerson, NJ 07630 (201)599-0100
- **Ernie Ball** Box 4117, San Luis Obispo, CA 93401 (805)544-7726
- **Everly Music Co.** P.O. Box 7304-286, North Hollywood, CA 91603 (818)980-6243
- **Fender** 7975 N. Hayden Road, Scottsdale, AZ 85258 (602)596-7171
- **GHS** 2813 Wilber Street, Battle Creek, MI 49016 (616)968-3351
- **Gibson** 1725 Fleetwood Drive, Elgin, IL 61023 (708)741-7315
- **Kaman** Box 507, Bloomfield, CT 06002 (203)243-7941
- **LaBella** 256 Broadway, Newburgh, NY 12550 (914)562-4400
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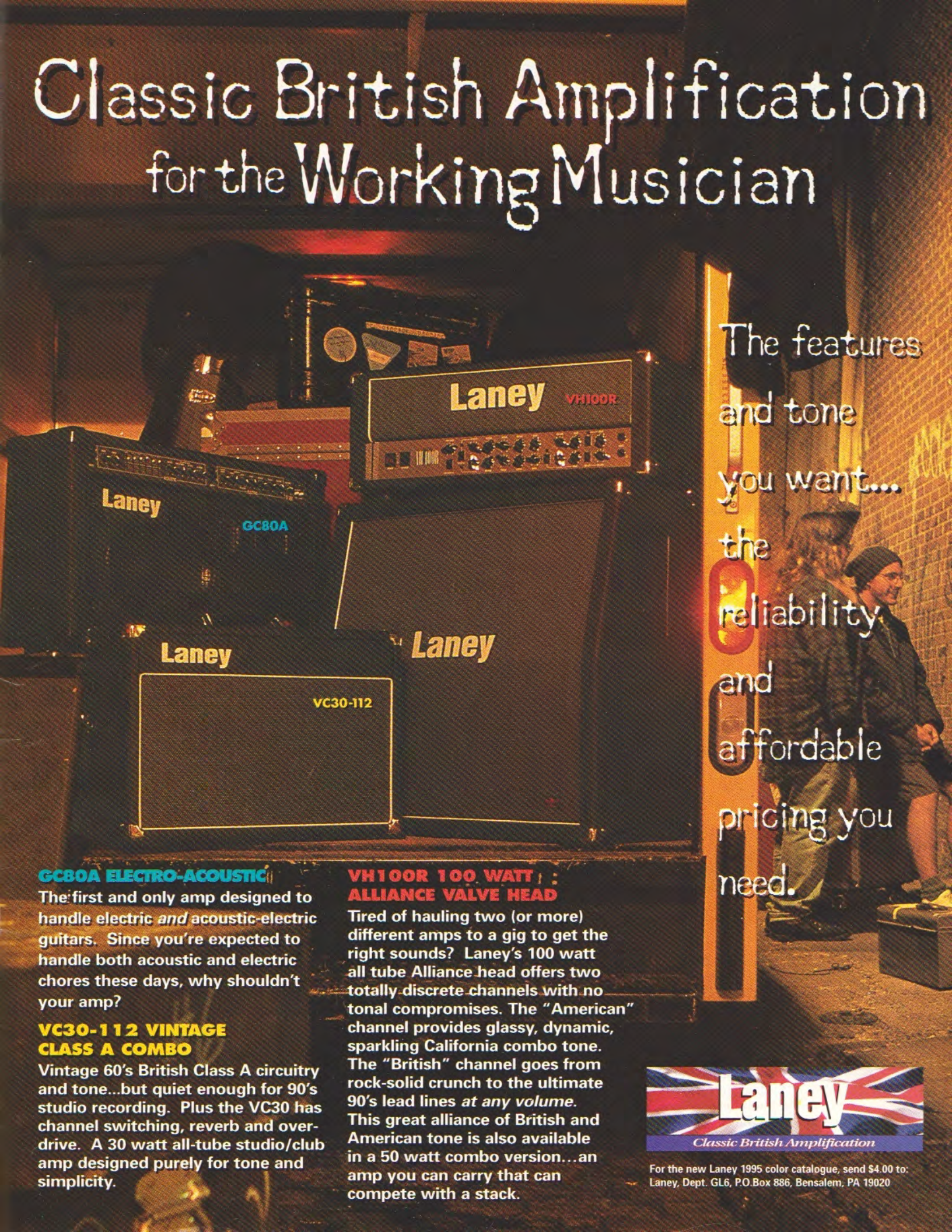

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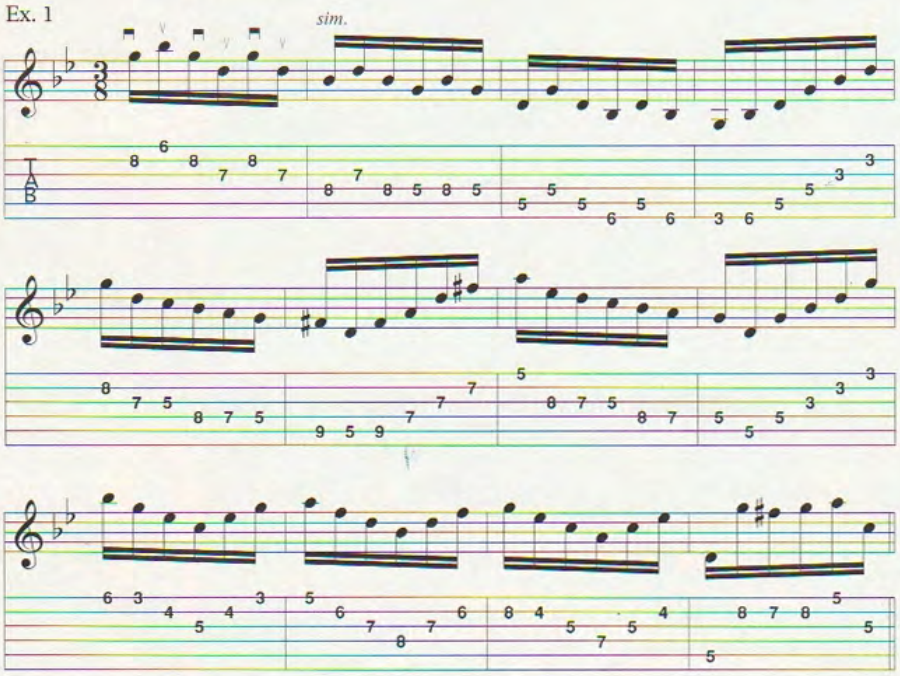
Over the Top With MIKE STERN

Mike Stern is one of the only guitarists on the scene today who can satisfy either a rock audience or a jazz audience without alienating the other. Stern earns the unqualified respect of these two camps by showing jazzers that you can rock out without lobotomizing yourself, while demonstrating to rockers that applying intelligence and harmonic sophistication to your lines doesn't mean forgetting everything Jimi Hendrix taught you. In a single solo, Stern dazzles jazzers with blistering bop lines and then drops the jaws of rockers with wailing blues cadenzas. To do that requires not only prowess in each style, but the technique to weave the two elements into one seamless jazz-rock fabric. On his new album, *Between The Lines* (Atlantic), Stern serves up 10 original musical creations that highlight his exciting bop 'n' roll style. We asked him about his approach to technique, and what provides the drive behind his music.

Ex. 1



"I never try to do just technique. I try to do other things, like improve my ear or play good music—even though I might be focusing on the technique. Generally, I like patterns better than scales, because you can get ideas for your own playing."

One way Stern likes to work out is with Bach solo pieces: violin sonatas, partitas, and other melody-based compositions of the great Baroque composer. He outlined his approach to the Presto movement of the *Violin Sonata In G Minor* (see Ex. 1). "This Bach piece wasn't written for guitar, so you're hearing things that might not fall under familiar finger patterns. The skips and things are unusual, and good practice for guitarists who get stuck in patterns. When I play this I get a workout on technique, but I also get a mental exercise. I do that with horn music, too. The important thing is, this is good music you're listening to. Your fingers are practicing technique but your ears are hearing good music."

There's another benefit aside from practicing technique and treating your ears to quality music: theory. "You hear very definite chord progressions from theses lines," explains Stern. "You can analyze the chords. The analysis for the first 12 bars goes like this: |Gm |Gm |Gm |Gm |

|Gm |D |D7♭9 |Gm |

|Cm7 |B♭maj7 |Am7♭5 |D7 |

"There's some cool things here, like the flat 9 [E♭] in bar 7, the Cm7 chord and the B♭maj7 chord in bars 9-10. People might not realize Bach used major- and minor-7th chords. The Am7♭5 chord in bar 11 is cool, too. If you played this piece with just a bass player it would sound like a trio because the melody line does such a good job of outlining the chord progression."

In this excerpt, Stern has arranged the notes on the fingerboard to facilitate single-note playing. He specifically avoided chord-position playing. For example, the first four bars could be played in 3rd position by just barring the index finger and occasionally moving the little finger. But Stern opted to put the first part in 5th position. "I think it speaks better on guitar to get the fingers moving the way I fingered it here. In 3rd position there's not enough distinction between the notes. Because you leave your first-finger barre there the whole time, the notes tend to just ring together; you don't have individual control over them."

Stern also has a recommendation for articulating the notes: "Alternate-pick every note and vary the dynamics by varying your pick attacks, not by slurring. This way you can control the sound of every note. Use your ear to decide which notes get picked harder and which get picked softer. I sometimes treat it like a bebop line and hum the notes in my head and then match the articulations with my fingers. Keep in mind, this piece is not meant for performance, so you can be experimental with it."

Stern feels that an important aspect of learning is to attempt things that are slightly unattainable—just outside your sphere of capability. "When you try stuff you really can't do, then the stuff you can do becomes easier. Mick Goodrick [famed jazz guitarist and teacher] once told me if you're attempting something impossible to try one more thing. The thing that first seemed impossible now doesn't seem so hard.

"I like to play different things because you don't end up playing what you already know and running it faster and faster. You don't learn much from that. I don't play this stuff in concert or anywhere else—I'd have to really practice it if I did," he laughs.

Edited by Jon Chappell

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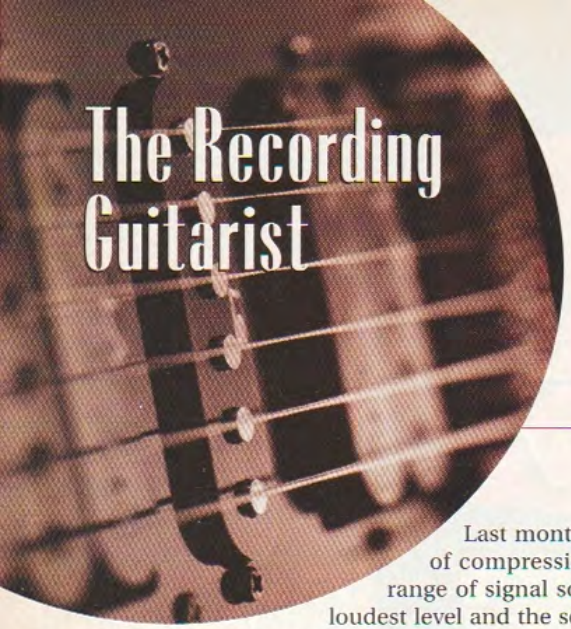


The Recording Guitarist

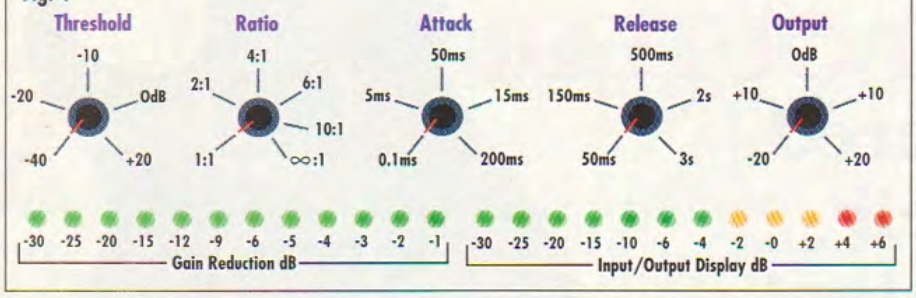
by Jon Chappell

COMPRESSOR APPLICATIONS

Last month we discussed the essence of compression: to reduce the dynamic range of signal so the distance between the loudest level and the softest is lessened, making it more manageable in a recording environment. This month we'll look at actual applications for compression, both in a studio environment and as a guitar effect.

Engineers use compression in two ways: 1) to prevent loud signals from exceeding a certain level; and 2) to boost an overall signal so that soft parts can get louder without pushing the louder parts past a definable upper level (called the threshold). If you're an engineer and recording a (dynamically) unpredictable guitarist or vocalist, compression can save your butt. Figure 1 shows the five controls used in compression.

Fig. 1



Threshold determines at what loudness point the compression kicks in. You typically find this point by live tweaking (listening to the signal and adjusting on the fly). Ratio determines how much compression is applied. A 2:1 ratio means that for every 2 dB of gain past the threshold point, 1 dB of gain reduction is applied. If the control is set to infinity (∞), the signal is *limited* to the threshold point. (The device known as a limiter is a compressor set to an infinite ratio.) No matter how loud the signal gets going in, the output will never exceed the threshold setting. The Attack and Release controls determine how fast the compressor responds and releases. With a slow attack setting, the initial attack (such as your pick sound) is allowed to creep through uncompressed. This way you retain the sharpness in your articulation, but the rest of the sound can be controlled. The Release control works the same way but in reverse. It determines how fast the signal is restored to its uncompressed state after the signal level descends below the threshold. The Output control adjusts your newly processed signal so that its overall loudness can be turned up or down to match the rest of the signals in your mix or to achieve optimum signal strength for recording.

Good engineers use compression with finesse and subtlety, and if both the engineer and the compressor do their jobs well, the listener can't even tell the sound has been compressed. It's an ear skill. You adjust the parameters by listening to the music involved and tweaking the controls.

That's how "classic" compression works. But compression when used as a guitar *effect* is quite a different matter. Here, you want the effect to be heard—to be obvious. A compressed guitar has a smooth, sustained, almost squashed sound. Guitarists achieve this by setting the compression level very high and then driving a loud signal through it, thus insuring that every note coming out will be heavily compressed. In a studio-compression application, a compressor kicks in only when a signal gets too loud, and then only with enough force to bring the signal back to the pre-defined level (threshold). In other words, a signal that only slightly exceeds the threshold gets slight compression. A signal that comes in way above the threshold gets a high degree of compression. High compression "colors" a sound more than low compression. In guitar applications, the signal is sent in way above the threshold, triggering a heavy compression. The smooth, squashed signal sounds especially good when coupled with distortion. Distortion tends to compress a signal too, but this is more a byproduct of the unit's primary distortion function. My favorite guitar compressor is the Boss CS-3, and Figure 2 shows its controls.

The Level and Attack controls correspond to the Output and Attack controls of the studio compressor in Figure 1. The Sustain control here is a sort of combination Ratio/Threshold: turning this knob clockwise lowers the threshold (meaning the compression kicks in earlier) and raises the Ratio (applying heavier compression effect). Since both studio compressors and the guitar variety tend to cut off

Fig. 2

treble frequencies, cranking the Tone control clockwise restores the sparkle to a signal. Country picking in the style of Albert Lee gets heavy compression with a slow attack time. Distorted leads also get heavy compression, but with a faster attack time, resulting in a smoother, less "poppy" sound. Fingerpicking or arpeggiated guitars benefit from slow attack times and moderate compression. Too much compression makes for a muddy sound in fingerpicking; the notes all run together and the definition is lost. And virtually all recording electric-bass players use at least a little compression to wrangle those big, low frequencies. For acoustic guitar, treat your sound with a more classic approach to compression—that is, with subtlety and transparency. But in each case, you have to use your ear and adjust to the particular situation.

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by Reeves Gabrels

THE MYTH OF ROCK (Part 3)

Some days I feel like Willie Nelson. This is not to say that I wake up in the morning and my nylon-string guitar has a big hole in it or I have an uncontrollable urge to make TV movies with Kenny Rogers. What I mean is that I find myself on the road, again and again. Trust me, I'm not complaining. But I am slowly coming to terms with a simple truth about my life over the last five months. I have, pure and simple, been on the road.

In the myth of rock, the road figures very large. It's the place that most rock and roll imagery springs from, whether melodramatic ("I'm a cowboy . . .") or comical (Spinal Tap). On the road, every band has its own Homeric epic, and lives through its own Odyssey. The road is seen as a rite of passage for many young bands (who don't believe you are a real band until you've been out on the road). Some people have said that, for those who need it, the road satisfies the tribal urge of the hunting party—as though we are drawn inexplicably by some genetic link with the past that has mutated into a need to play loud music for groups of strangers, far from home. My friend Brian Eno thinks that possibly it has taken the place of the role military service played for previous generations, because of the "going off to do battle" aspects of touring. These things could all be true, or they could all be crap. At the end of the day, it almost doesn't matter, because it still adds to the myth and mystique of it all. Whether you come into a town like a barbarian horde or visiting dignitaries from Mars, you still end up as part of someone's fantasy of what it is all really like. But it is probably better if your perspective on what you are doing is reality based and the fantasizing is left to the audience.

In the last couple of columns I have pretty much pissed and moaned about the difference between what I know reality to be and what a lot of musicians and civilians think it is. I have tried to point out some discrepancies and present a realistic picture. For the last part of this trilogy, I thought I might give you some cold, hard, real-life figures and details on touring. Some names have been changed or omitted to insure my own personal safety.

Upon discovering that I was to have almost three weeks off between portions of the Bowie *Outside* tour, I decided—at the request of my record label—to go out and do some dates with my band to support my solo album, *The Sacred Squall Of Now*. The band I will take consists of myself, Matthew Gruenberg on bass and bass pedals, and Milt Sutton on drums. The only additional person will be our soundman, Brendan Haley. We will travel in a van with the gear, double up on hotel rooms, and do whatever else seems reasonable and cost effective. The tour lasts 14 days and includes 10 shows, and we will be covering an area from Atlanta to Toronto. The cost breakdown to keep the band on the road for that length of time looks something like this:

• $1,400	Two hotel rooms a night for 14 nights
• $ 650	Van rental
• $ 500	Gasoline
• $2,850	Salary for two musicians and one soundman (and I wish I could pay them what they really deserve)
• $ 500	Total per diem for two musicians and one soundman (for food, etc.)

This all comes to a grand total of $5,900 in expenses with the fat trimmed off and getting by without some necessary personnel (like guitar techs, road crew, etc.). But the real bad news is that the 10 gigs only bring in $3,600 because they are all small venues, and, because it is my first solo tour, club owners are wary of any "new" act. This means that—regardless of whether it comes out of my own pocket now or as recoupable tour support from the record label—it will cost *me* $2,300 to tour for 14 days. Welcome to the big time. All things considered, I've decided to do it anyway because it's good to support my record by touring behind it. But, most important, I get to play my music for strangers in new towns, which is what I always wanted to do. And, two days after my solo tour ends, I'm back on the road with the Bowie tour for another two-month stretch followed by another tour of my own.

To some people, it might sound romantic, to others it might sound like hell. To me it's just the reality of what I do. It's not a myth, because this is the truth of touring. Only by knowing the truth can you dispel the myth. But try to have fun while you're doing it.

John Soares

When not at home hard at work writing his column, Reeves can often be found touring and recording with his good friend David Bowie. His first solo record, The Sacred Squall Of Now, *is available on Upstart Records.*

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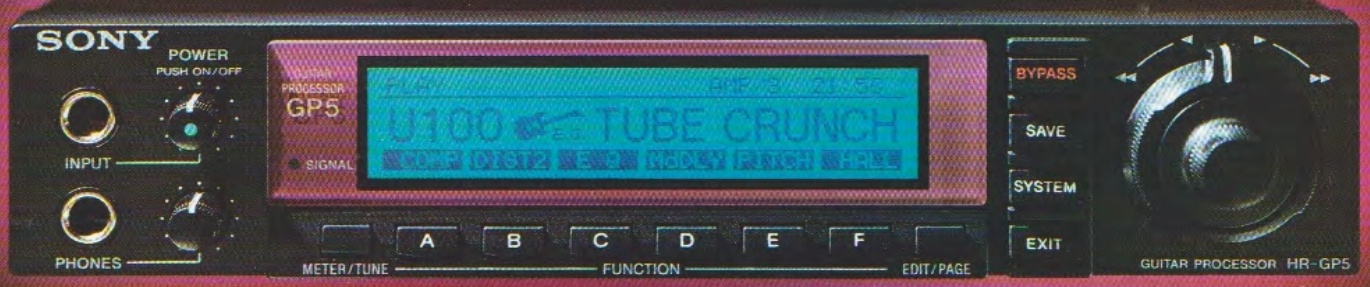

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by Jon Chappell

PERFORMANCE NOTES

BUSH

Glycerine

Bush guitarists Nigel Pulsford and Gavin Rossdale achieve their varied textures not by altering their rhythm figures, but by bringing in a string trio (violin, viola and cello, arranged here for three guitars) at important section changes throughout Rossdale's viscous musings. The steady eighth-note throb of their chord-and-single-note approach is almost never broken or modified. The only exception is in the second half (bars 5–8) of the chorus where there is an eighth-note syncopation in the first bar of the two-bar figure, and then some percussive 16th-note scratchings in the second bar.

Check out Guitar III's role in this song. It plays a sort of utility position by contributing light arpeggio figures at various points throughout the song. These are very subtle additions, though, and don't significantly change the texture. It's more of a color shading.

The form is unusual in that none of the repeated sections is the same length. For example, the first verse is 16 bars long, the second 12, and the third eight. The three choruses are also all different lengths. The song ends instrumentally, with just the string trio playing a mellow "slash-chord" (a chord superimposed over a non-root bass note, resulting in its chord symbol containing a slash) passage moving in a languorous half-note rhythm.

Grind

"Grind" is not only the title of this song song but the word that perfectly describes the way Jerry Cantrell and company turn out these moderately slow guitar chuggings. Guitar II stays in the basement, slowly turning the mill wheel that grinds out the F minor power-grunge chords, while above it the slow-moving Guitar I plays sick-sounding intervals in octaves. The strong C-to-F♯ gesture creates a tritone relationship, which is dissonant enough, but the fact that the F♯ hangs so heavy against the A♭5 and F5 chords—neither of which has any easy relationship to F♯—makes for an even more disturbed sound. The one-beat interval lick at bar 9, beat 2, contains a double tritone relationship: the E♭ to A and the A♭ to D. This lick repeats throughout the verse, occurring every other bar.

At the chorus the song modulates to G major and the vocals harmonize in a richly major, three-part harmony, reminiscent of The Beatles or King's X. Now rhythm and lead guitars join in rhythmic league to produce the syncopated chorus riff. Notice that although the key signature indicates one sharp (F♯), every time an F appears it is natural. This tells us that the key is G, but the mode is Mixolydian (G A B C D E F).

ALICE IN CHAINS

Cantrell's solo is a roiling vortex of 32nd notes, 16th notes, and 16th-note triplets. Sometimes the notes are highly slurred, as in bars 1 and 2. Sometimes they're rapidly alternate-picked, tremolo-style, as in bar 3. But never can you parse any melodic sense from them. He creates a texture rather than pursues any motivic development. Even the sudden change at the solo's end, when he goes to long-rhythmed, whammy-maneuvered notes in bars 7 and 8, Cantrell avoids any interval less than an octave and thus dashes any hopes for melodic possibility. But as far as pure inspiration and sustained intensity, it doesn't get much better than this, and you can see why no less than Eddie Van Halen cites Cantrell as one of his favorite players.

VROOOM

Like many Crimson songs, "VROOOM" exhibits great musical invention and unorthodox techniques couched in a carefully scripted framework. We thought this was a great tune to present because it features some classic Crimson hallmarks but is fairly accessible technically. Here you'll find clever compositional artifice (the 7/8 bars), visceral power-rock figures (the descending doublestop figure beginning at 1:23), and passionate displays of improvisational frenzy (Belew's legendary whammy stylings). That Crimson can shift gears on a dime and remain tight (all the while having fun) is what makes them one of the most successful and enduring art-rock bands on the scene today.

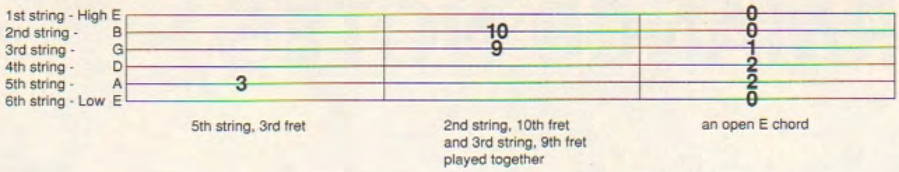
The intro evokes images of a modern string quartet, with its violin emulation and densely packed harmonic clusters. It's Belew and Fripp on synths and we've arranged it here for two guitars (in split-stemmed notation) so you can see the resultant harmonic product as well as the division of labor. After a grand pause filled with a swelling sound effect, a descending, two-guitar, unison figure in 6/8 kicks off the groove. Two factors contribute to the strange sound of this line. One is the chromatic nature of the line. The harmonic choices follow no tonal scheme (conventional major and minor keys), but there is a pattern. If you analyze the intervals, you'll see it goes ½ 5 4 m3 5 ♯4, repeated almost three times. The other factor contributing to the outside nature of this line is the size of the intervals. They are wide, and this prevents the ear from hearing linearly. The ear is much more "tolerant" of chromaticism if it unfolds linearly, so we're being stretched here. The next primary motive, at 0:47, is a descending chromatic line of doublestops separated by double-struck low-G eighth notes. These are organized in two-bar cells, and although more linear, it still sounds weird (in a good way).

The guitars diverge at 1:15, just after the 2/4 bar, and you get to hear (and see) Belew work his whammy magic. He jumps back into the unison figure shortly, but even a

Continued on page 174

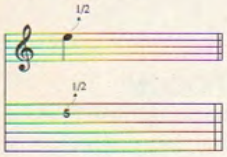
Tablature Explanation

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

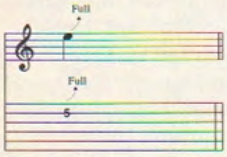


Definitions for Special Guitar Notation

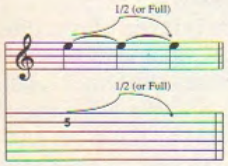
BEND: Strike the note and bend up ½ step (one fret).



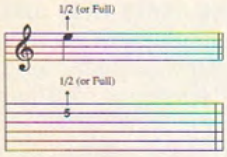
BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.

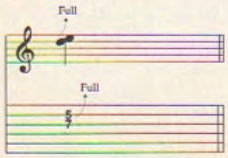


PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



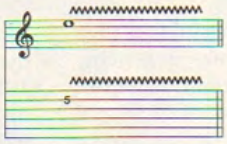
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step, strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.

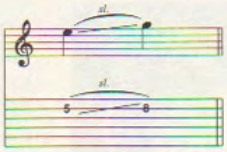


VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.

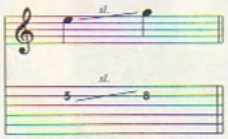
WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



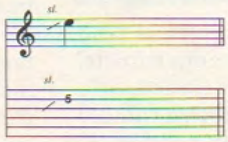
SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



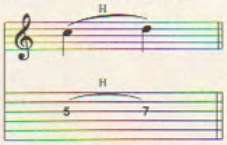
SLIDE: Same as above, except the second note is struck.



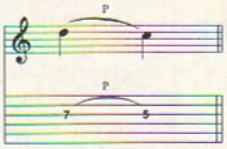
SLIDE: Slide up to the note indicated from a few frets below.



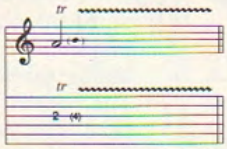
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

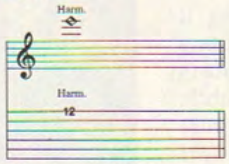


TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

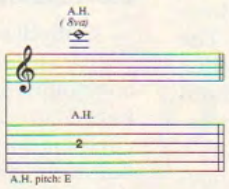


TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

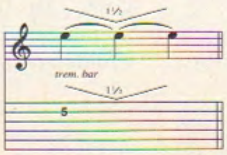
NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



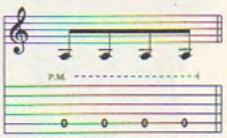
ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



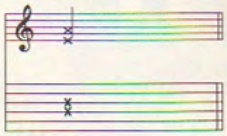
TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.

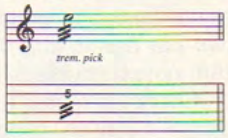


MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.

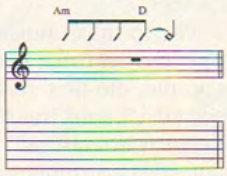


PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.

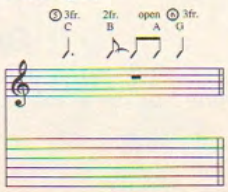
TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



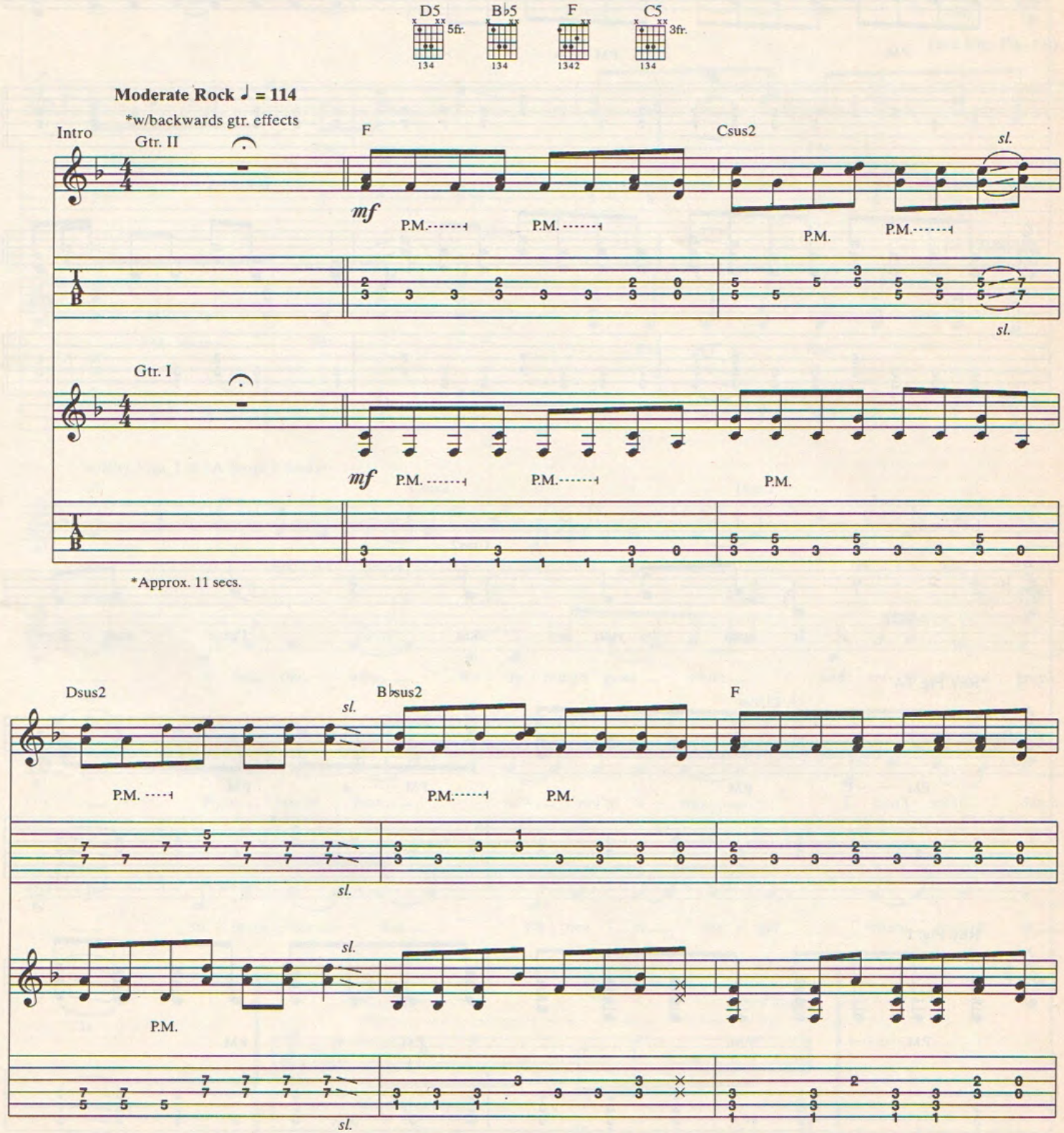
GLYCERINE

As Recorded by Bush

(From the album SIXTEEN STONE/Trauma Records)

Transcribed by Kerry O'Brien
Tablature Explanation page 82

Words and Music by Gavin Rossdale



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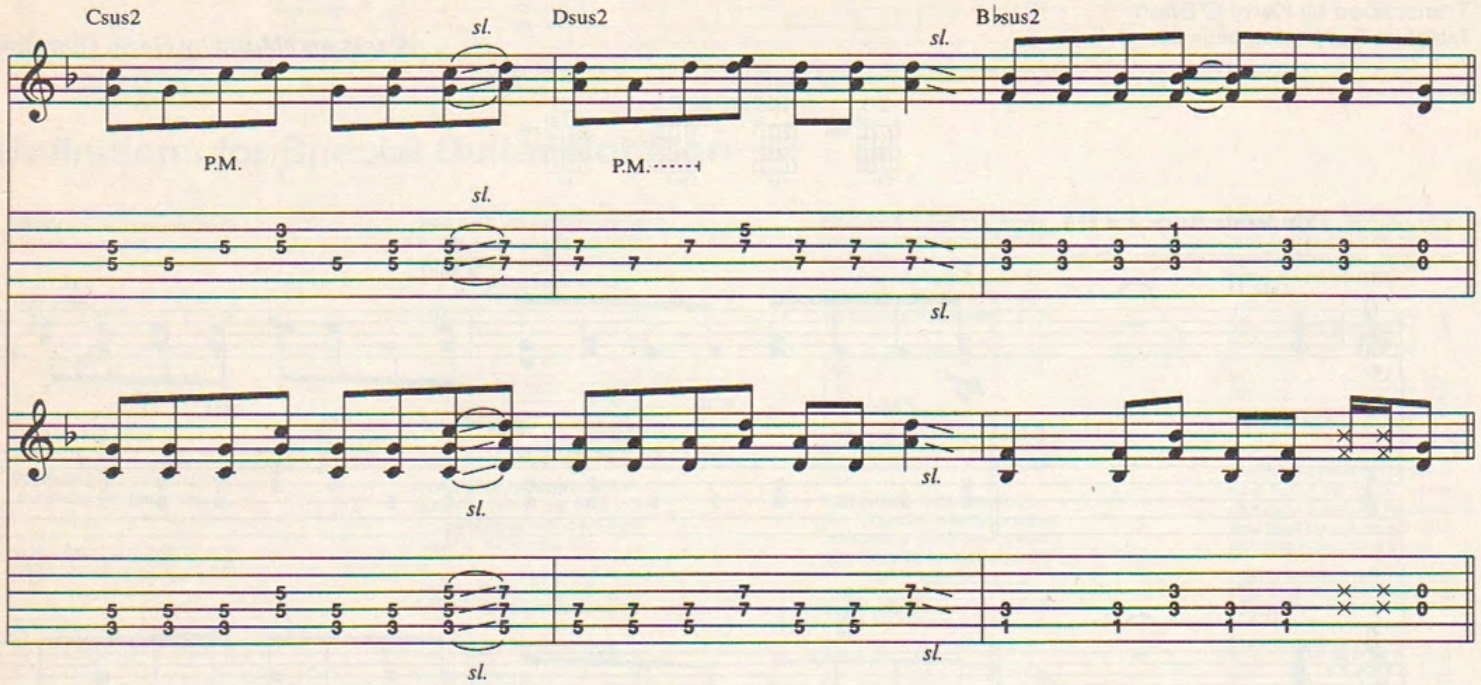
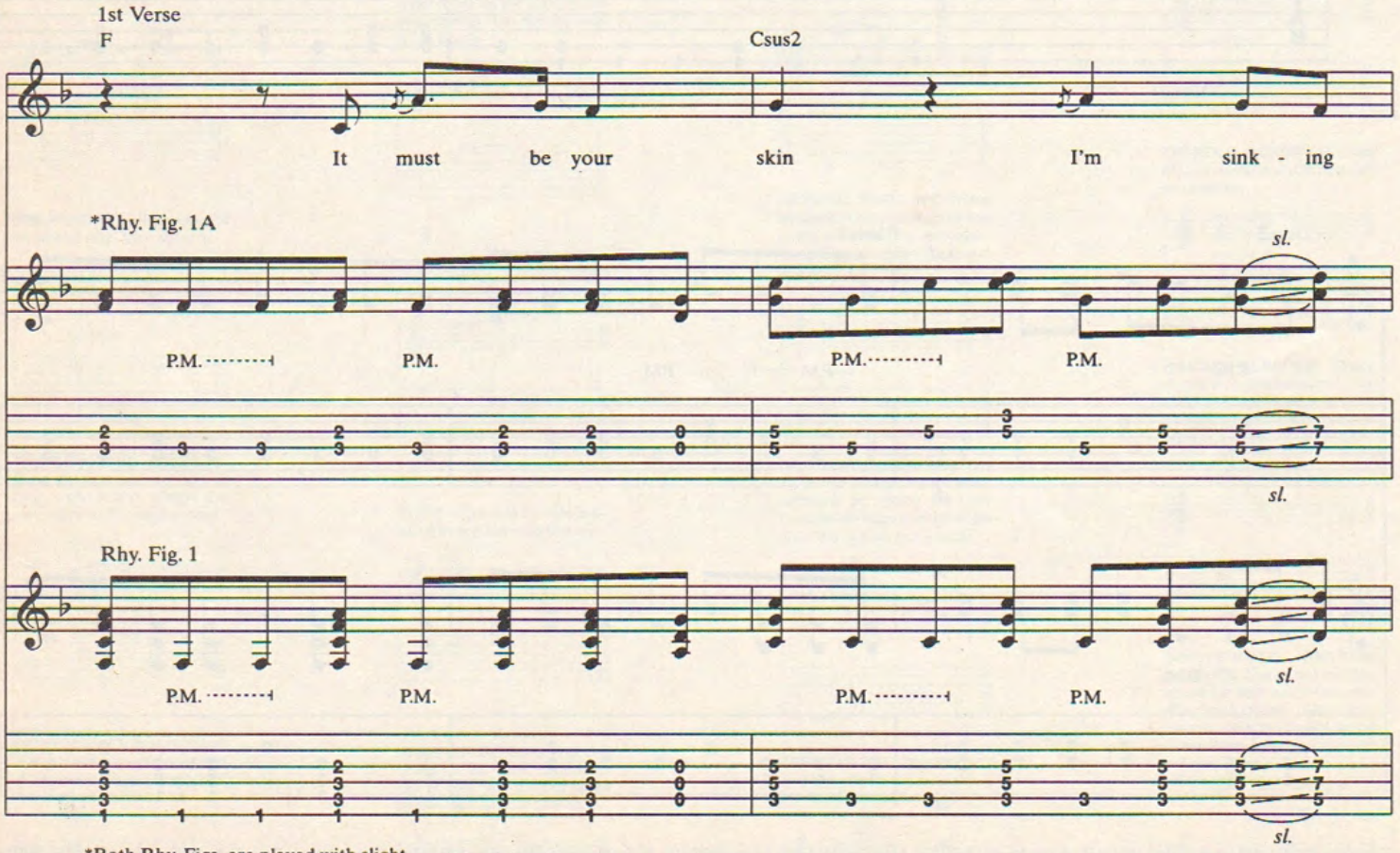




*Both Rhy. Figs. are played with slight variations ad lib when recalled.

Dsus2 B♭sus2

in. Must be for real, 'cause now I can

(end Rhy. Fig. 1A)

sl. P.M. P.M. P.M. P.M.

sl.

(end Rhy. Fig. 1)

P.M. P.M. sl. P.M. P.M.

sl.

w/Rhy. Figs. 1 & 1A (both 3 times)

F Csus2 Dsus2

feel. I did - n't mind. It's not my kind. It's not my time

B♭sus2 F Csus2

to won - der why. Ev - 'ry - thing's gone white and ev - 'ry - thing's grey.

Dsus2 B♭sus2 w/Riff A F

Now you're here, now you're a - way. I don't want this,

Csus2 Dsus2 B♭sus2

re - mem - ber that. I'll nev - er for - get where you're at.

Riff A
*Gtr. III
8va
Play 4 times
let ring
*Clean tone

Chorus
w/Rhy. Figs. 1 & 1A
F

Csus2

Don't let the

*Riff B1

**Gtr. VI

***Gtr. V

13
5

11
3

*Includes both gtrs.

**Violin arr. for gtr.
***Viola arr. for gtr.

Riff B
*Gtr. IV

8

7

8

*Cello arr. for gtr.

Dsus2

B♭sus2

days go by. Glyc - er - inc.

(end Riff B1)

10
2

11
3

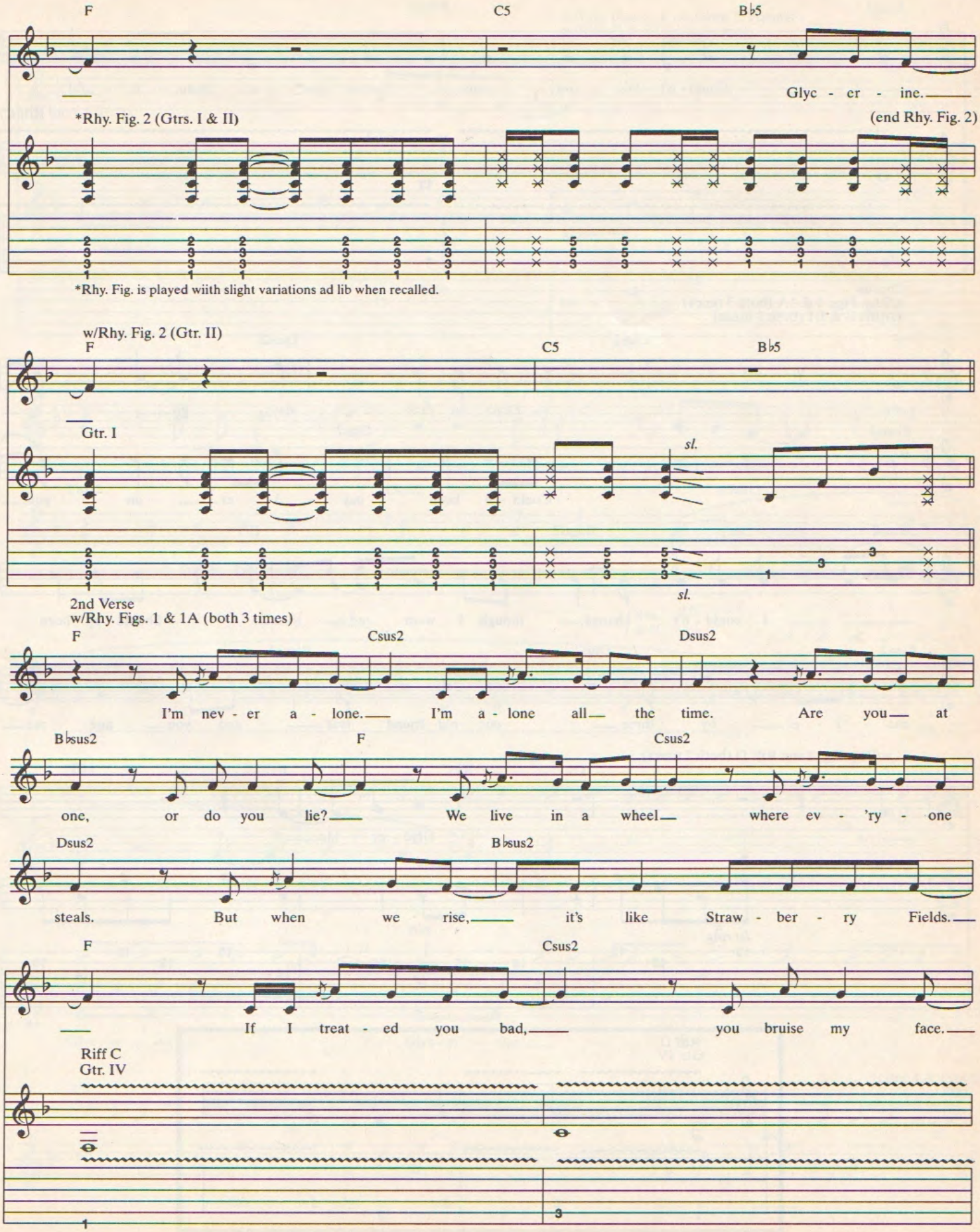
13
5

(end Riff B)

5

5

6


F
C5
B♭5
Glyc - er - ine.
*Rhy. Fig. 2 (Gtrs. I & II)
(end Rhy. Fig. 2)
*Rhy. Fig. is played wiith slight variations ad lib when recalled.
w/Rhy. Fig. 2 (Gtr. II)
Gtr. I
sl.
2nd Verse
w/Rhy. Figs. 1 & 1A (both 3 times)
Csus2
Dsus2
I'm nev - er a - lone. I'm a - lone all the time. Are you at
B♭sus2
one, or do you lie? We live in a wheel where ev - 'ry - one
steals. But when we rise, it's like Straw - ber - ry Fields.
If I treat - ed you bad, you bruise my face.
Riff C
Gtr. IV

Dsus2 B♭sus2

Could - n't love you more. You've got a beau - ti - ful

(end Riff C)

Chorus
w/Rhy. Figs. 1 & 1A (both 3 times)
w/Riffs B & B1 (both 3 times)

F Csus2 Dsus2

taste. Don't let the days go by.

B♭sus2 F Csus2

Could - a been eas - i - er on you.

Dsus2 B♭sus2 F

I could - n't change, though I want - ed to. Should - a been

Csus2 Dsus2 B♭sus2

eas - i - er by three, our old friend fear and you and me.

w/Rhy. Fig. 2 and Riff D (both 2 times)

F C5 B♭5 F

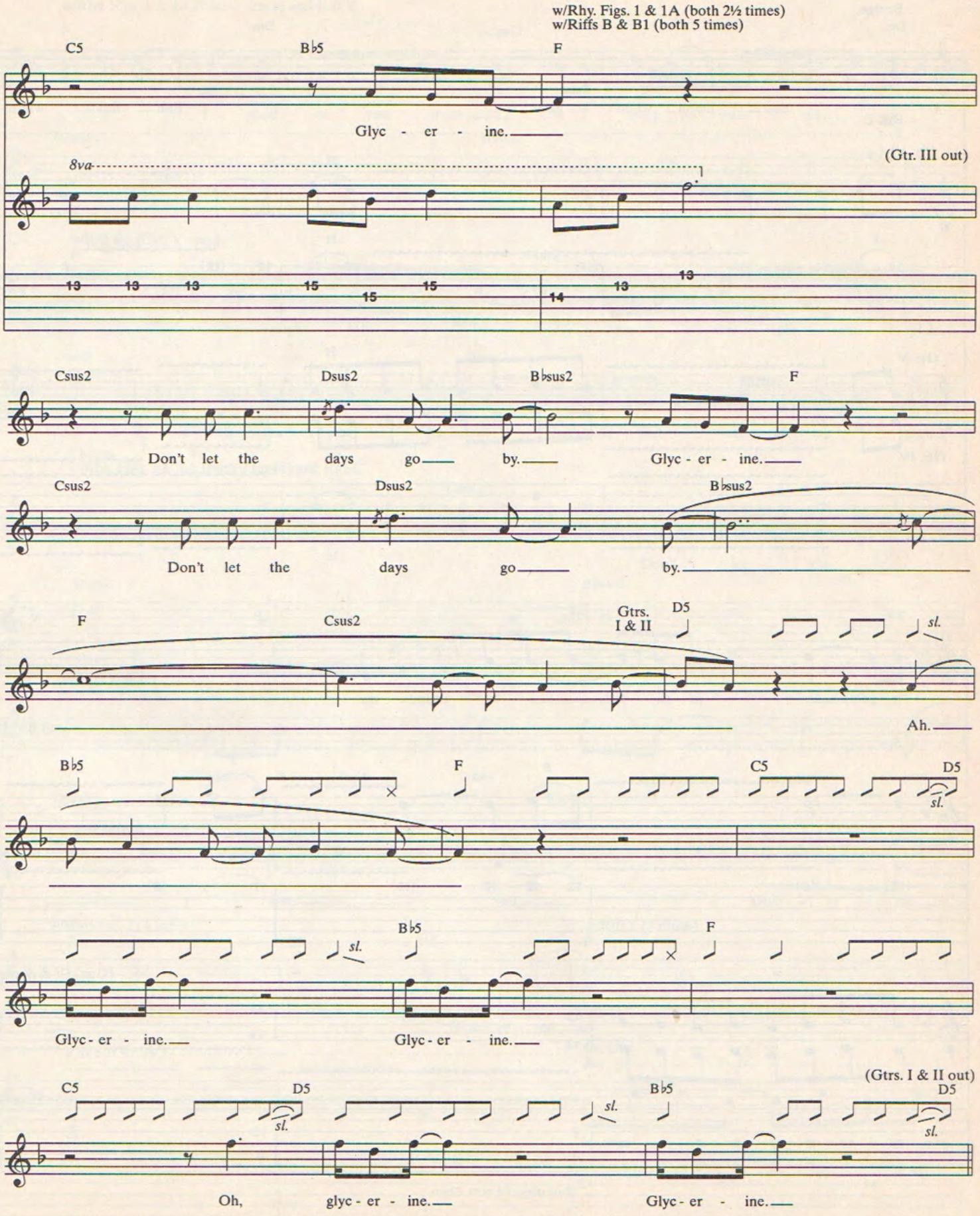
Glyc - er - ine.

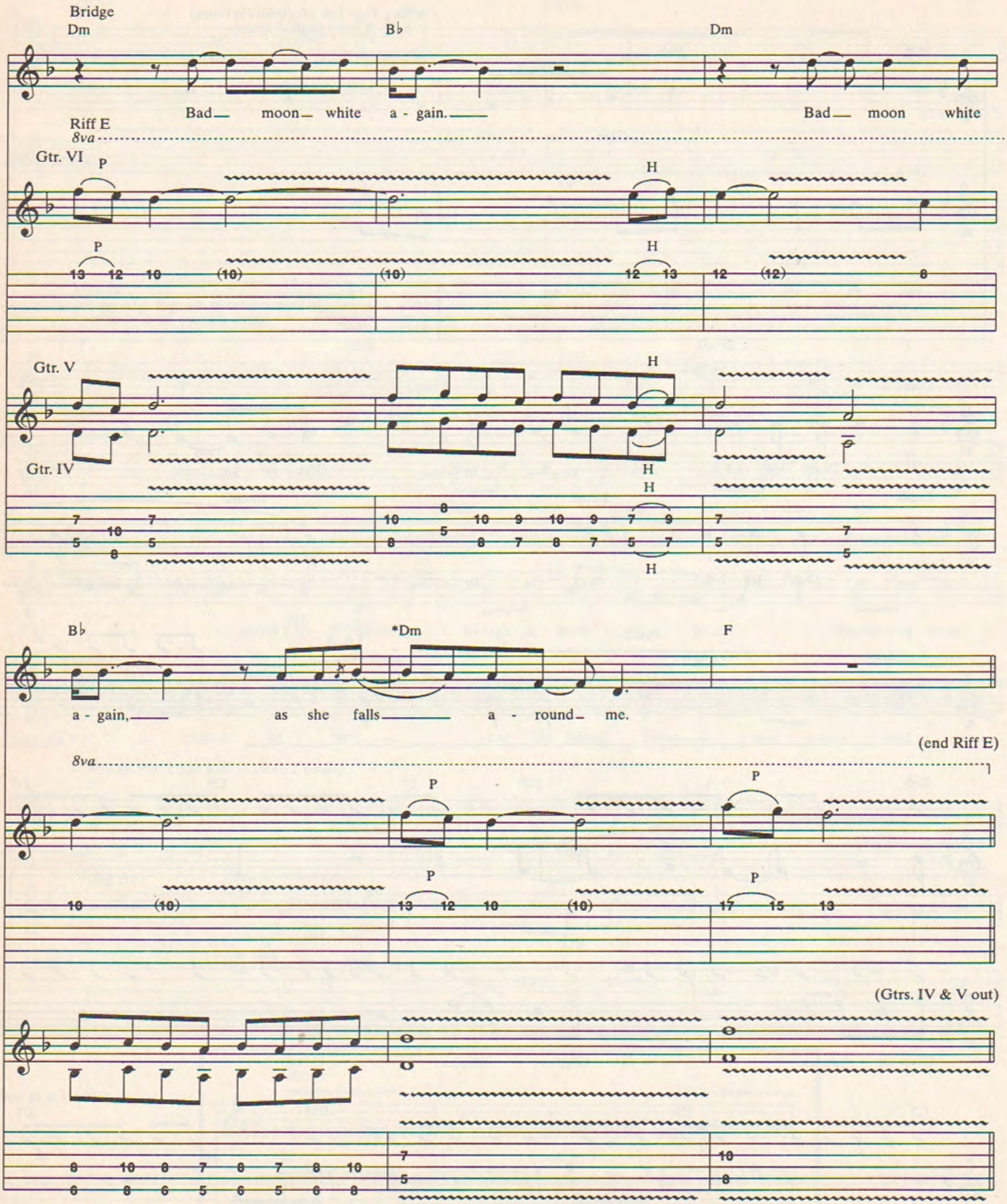
Gtr. III

8va

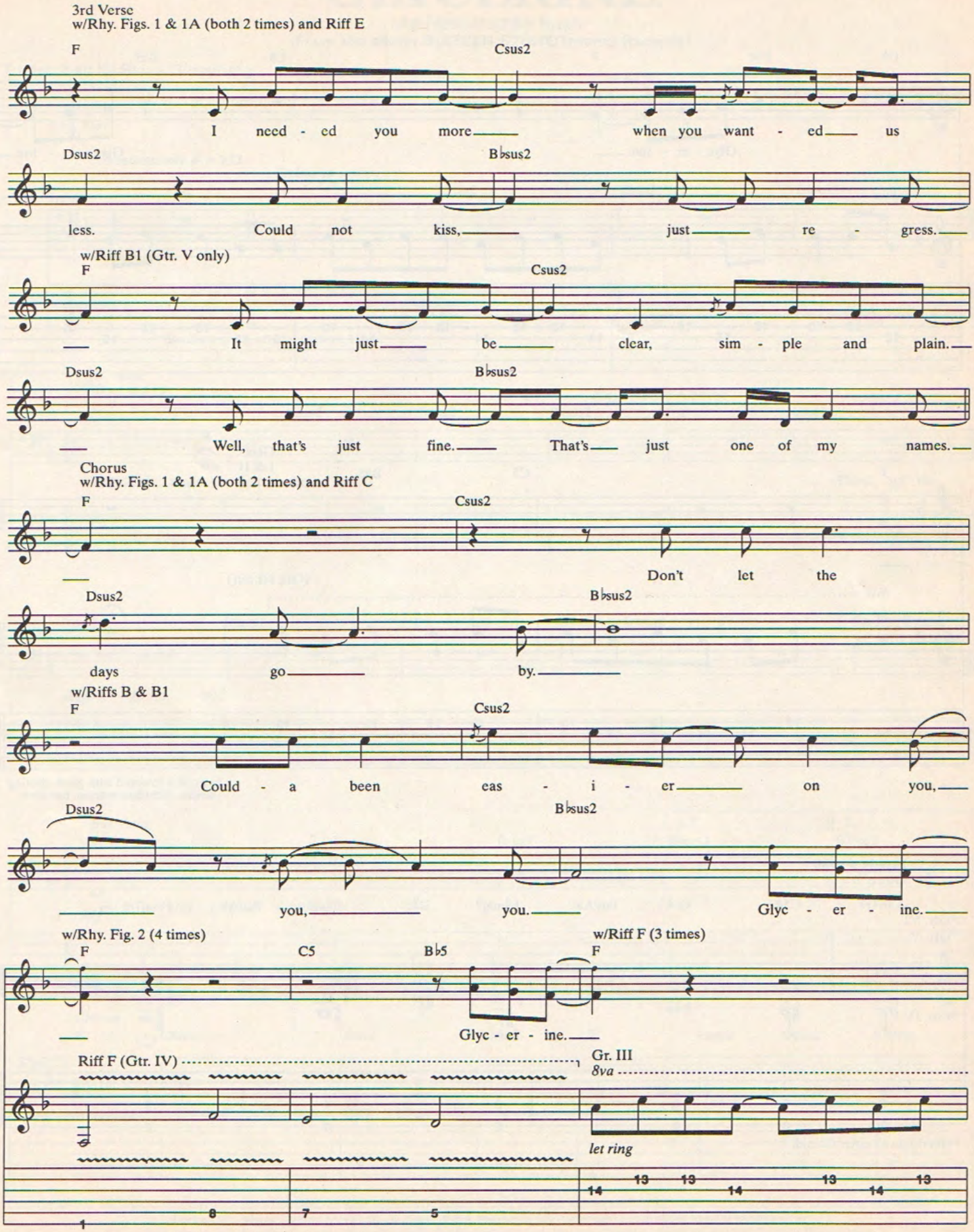
let ring

Riff D
Gtr. IV


w/Rhy. Figs. 1 & 1A (both 2½ times)
w/Riffs B & B1 (both 5 times)
C5
B♭5
F
Glyc - er - ine.
8va
(Gtr. III out)
13 13 13 15 15 15 14 13 13
Csus2
Dsus2
B♭sus2
F
Don't let the days go by.
Glyc - er - ine.
Csus2
Dsus2
B♭sus2
Don't let the days go by.
F
Csus2
Gtrs. I & II
D5
sl.
Ah.
B♭5
F
C5
D5
sl.
B♭5
F
sl.
Glyc - er - ine.
Glyc - er - ine.
(Gtrs. I & II out)
C5
D5
B♭5
D5
sl.
Oh, glyc - er - ine.
Glyc - er - ine.



*Bass plays B♭ next 2 bars.


3rd Verse
w/Rhy. Figs. 1 & 1A (both 2 times) and Riff E
F
Csus2
I need - ed you more when you want - ed us
Dsus2
B♭sus2
less. Could not kiss, just re - gress.
w/Riff B1 (Gtr. V only)
F
Csus2
It might just be clear, sim - ple and plain.
Dsus2
B♭sus2
Well, that's just fine. That's just one of my names.
Chorus
w/Rhy. Figs. 1 & 1A (both 2 times) and Riff C
F
Csus2
Don't let the
Dsus2
B♭sus2
days go by.
w/Riffs B & B1
F
Csus2
Could - a been eas - i - er on you,
Dsus2
B♭sus2
you, you. Glyc - er - ine.
w/Rhy. Fig. 2 (4 times)
F
C5
B♭5
w/Riff F (3 times)
F
Glyc - er - ine.
Riff F (Gtr. IV)
Gr. III
8va
let ring
1
8
7
5
14
13
13
14
13
14
13

C5 B♭5 F C5 B♭5

Glyc - er - ine. Glyc - er - ine.

8va

12 13 13 15 15 15 14 13 13 14 13 13 14 13 12 12 13 15 15 15

F C5 B♭5 Gtrs. I & II F

8va (Gtr. III out)

14 13 14 14 13 14 13 12 13 13 15 15 15

*Chord is lowered with pitch-shifting device. Simulate w/trem. bar dive.

Freely ♩ = 80
Outro

A♭7/G♭ C5/G G/A♭ Fm/A♭ F♯maj7 D♯5 G♯m7 Fm/A♭ Fmaj7/6

*Gtr. VI
*Gtr. V
*Gtr. IV

5 6 2 5 3 4 5 4 1 3 3 3 2 4 3 6 4 4 4 1 3 3 3 2 4 3

*Vibrato on all notes till end.

BASS LINE FOR

GLYCERINE

As Recorded by Bush

(From the album SIXTEEN STONE/Trauma Records)

Transcribed by Steve Gorenberg

Words and Music by Gavin Rossdale

5 stg. bass:
⑤ = B

Moderately ♩ = 112

Intro

Guitar in

F Csus2 Dsus2 B♭sus2

*Backwards gtr. effects, approx. 11 sec.

1st Verse
(Bass tacet)

F Csus2 Dsus2 B♭sus2 *Play 4 times* Chorus F Csus2

(Vocal:) It must be your skin... Don't let the

Dsus2 B♭sus2 F Csus2 B♭sus2 F Csus2 B♭sus2

days go by...

2nd Verse

F Csus2 Dsus2 1.2. B♭sus2 3. B♭sus2

mf I'm nev - er a - lone...

Chorus

F Csus2 Dsus2 B♭sus2 F Csus2 Dsus2 B♭sus2

Don't let the days go by... *sl.*

sl.

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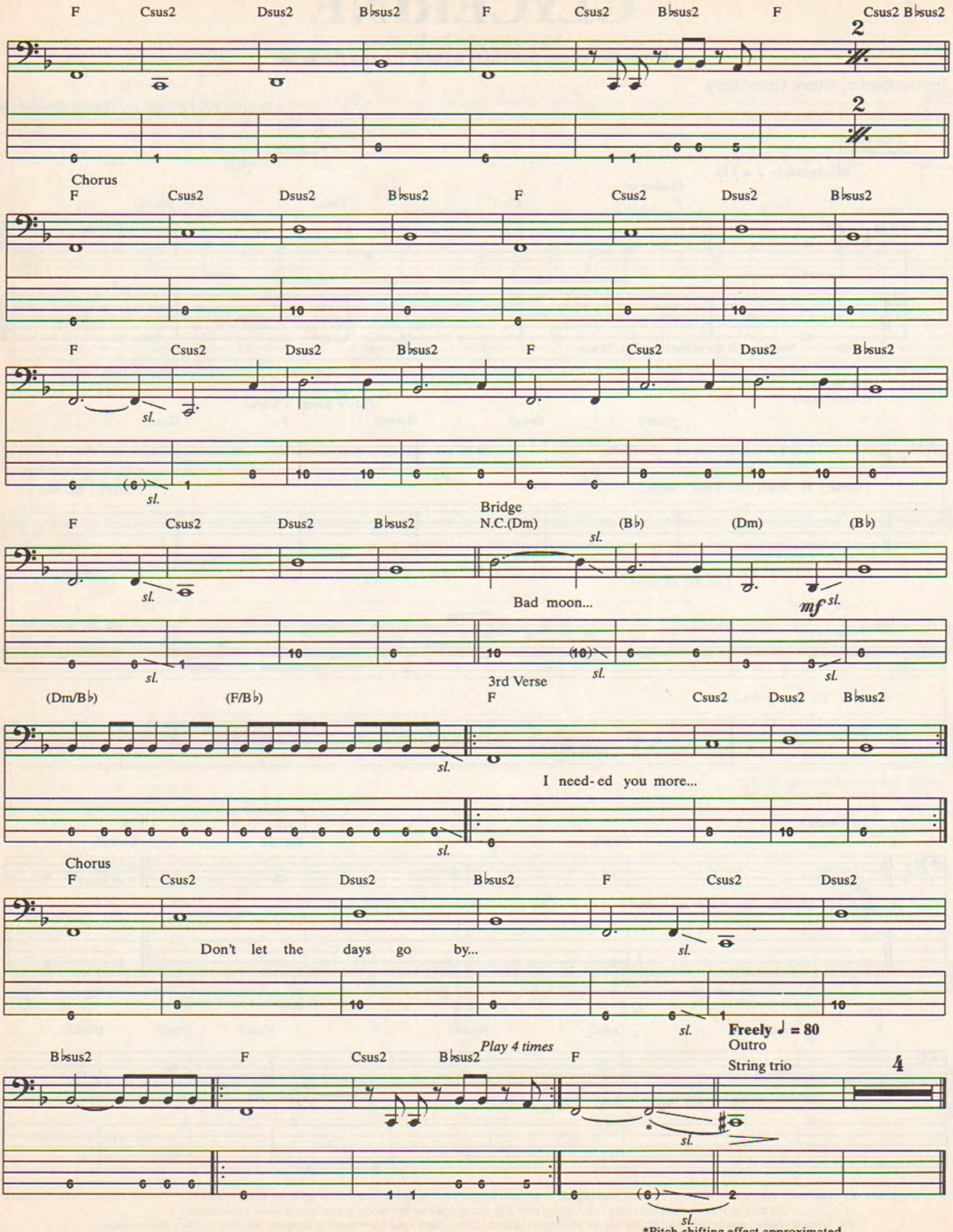
Glycerine



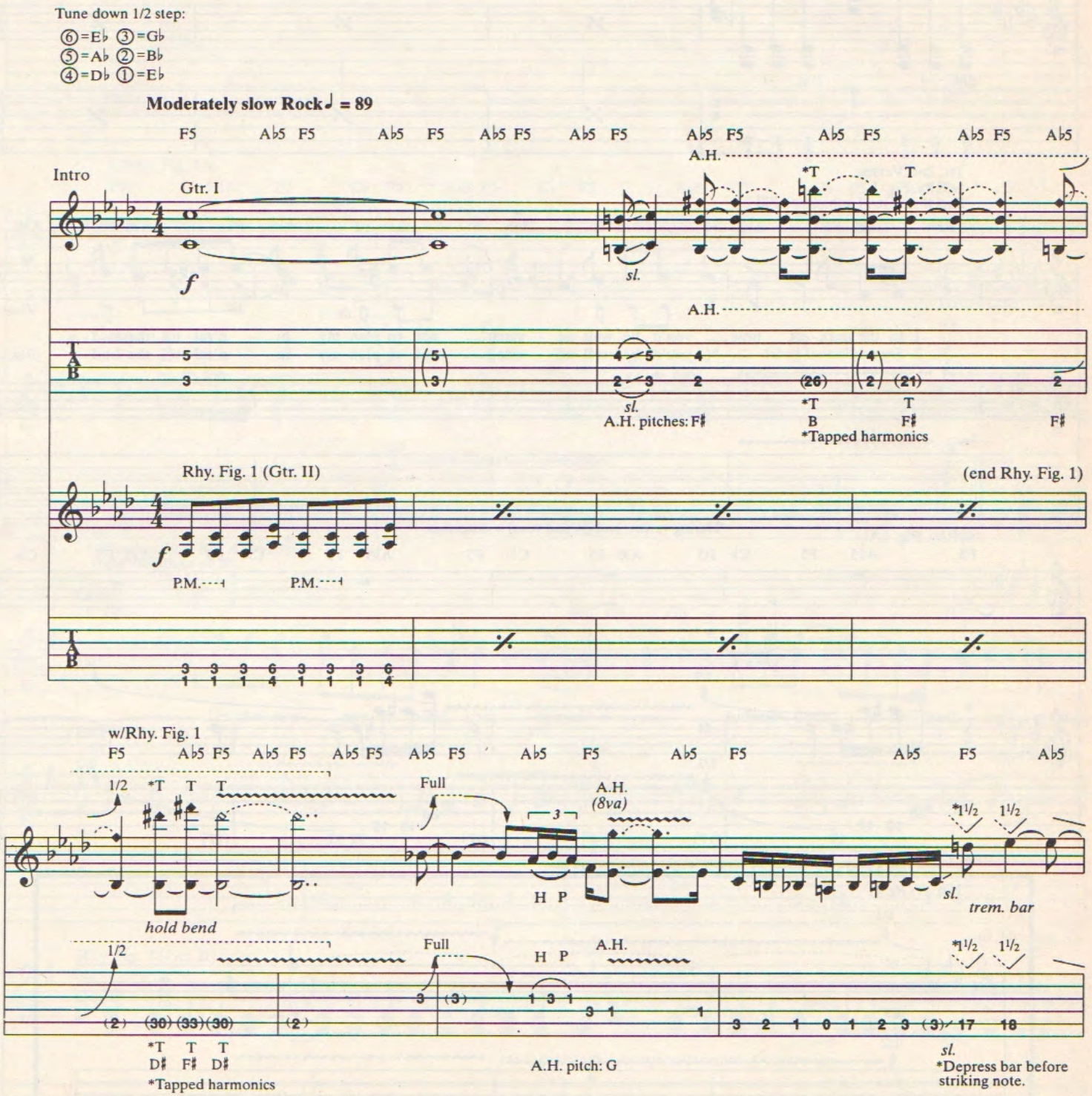
*Pitch-shifting effect approximated by sliding note down to C♯.

GRIND

As Recorded by Alice In Chains
(From the album ALICE IN CHAINS/Columbia Records)

Transcribed by Paul Pappas
Tablature Explanation page 82

Words and Music by Jerry Cantrell


Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭
Moderately slow Rock ♩ = 89

Intro
Gtr. I
A.H.
*T T
sl.
A.H.
A.H. pitches: F♯
*T B
T F♯
F♯
*Tapped harmonics
Rhy. Fig. 1 (Gtr. II)
(end Rhy. Fig. 1)
P.M.
P.M.
w/Rhy. Fig. 1

1/2 *T T T
Full
A.H.
(8va)
H P
*1½ 1½
sl.
trem. bar
hold bend
1/2
Full
H P
A.H.
*1½ 1½
*T T T
D♯ F♯ D♯
*Tapped harmonics
A.H. pitch: G
sl.
*Depress bar before striking note.

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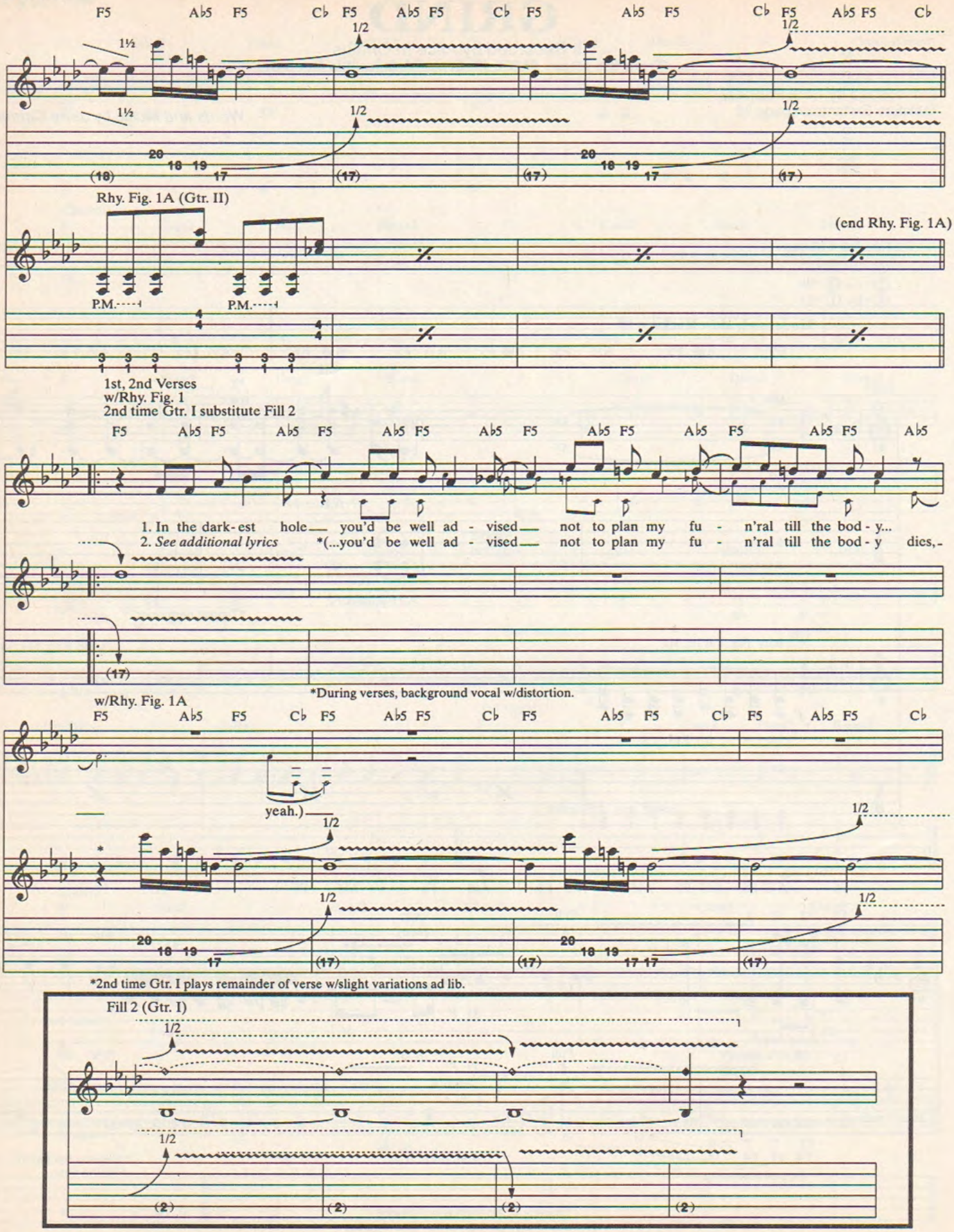

F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭
1½
1/2
Rhy. Fig. 1A (Gtr. II)
P.M.
(end Rhy. Fig. 1A)
1st, 2nd Verses
w/Rhy. Fig. 1
2nd time Gtr. I substitute Fill 2
1. In the dark-est hole you'd be well ad - vised not to plan my fu - n'ral till the bod - y...
2. See additional lyrics *(...you'd be well ad - vised not to plan my fu - n'ral till the bod - y dies,-
*During verses, background vocal w/distortion.
w/Rhy. Fig. 1A
yeah.)
*2nd time Gtr. I plays remainder of verse w/slight variations ad lib.
Fill 2 (Gtr. I)

w/Rhy. Fig. 1

F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5

Come the morn- ing light,— it's a see- through show.— What you may have heard,— and what you think you...
(...it's a see- through show.— What you may have heard,— and what you think you know,-

(17)

w/Rhy. Fig. 1A

F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭

yeah.)

(end Riff A)
(Gtr. I out)

*Riff 1A

1/2 1/2 1/2 1/2

20 18 19 17 (17) (17) 20 18 19 17 (17) (17)

*When recalled, Riff A includes slight variations ad lib.

Chorus

C5 G5 N.C. C5 G5 N.C.

Let the sun— nev- er blind— your eyes.— Let me sleep— so my teeth— won't grind.—

Riff B (Gtr. III)

Full Full (end Riff B)

Full Full

3 3 5 4 5 (5) 3 3 5 3 5 3 3 5 4 5 (5) 3 3 5 3

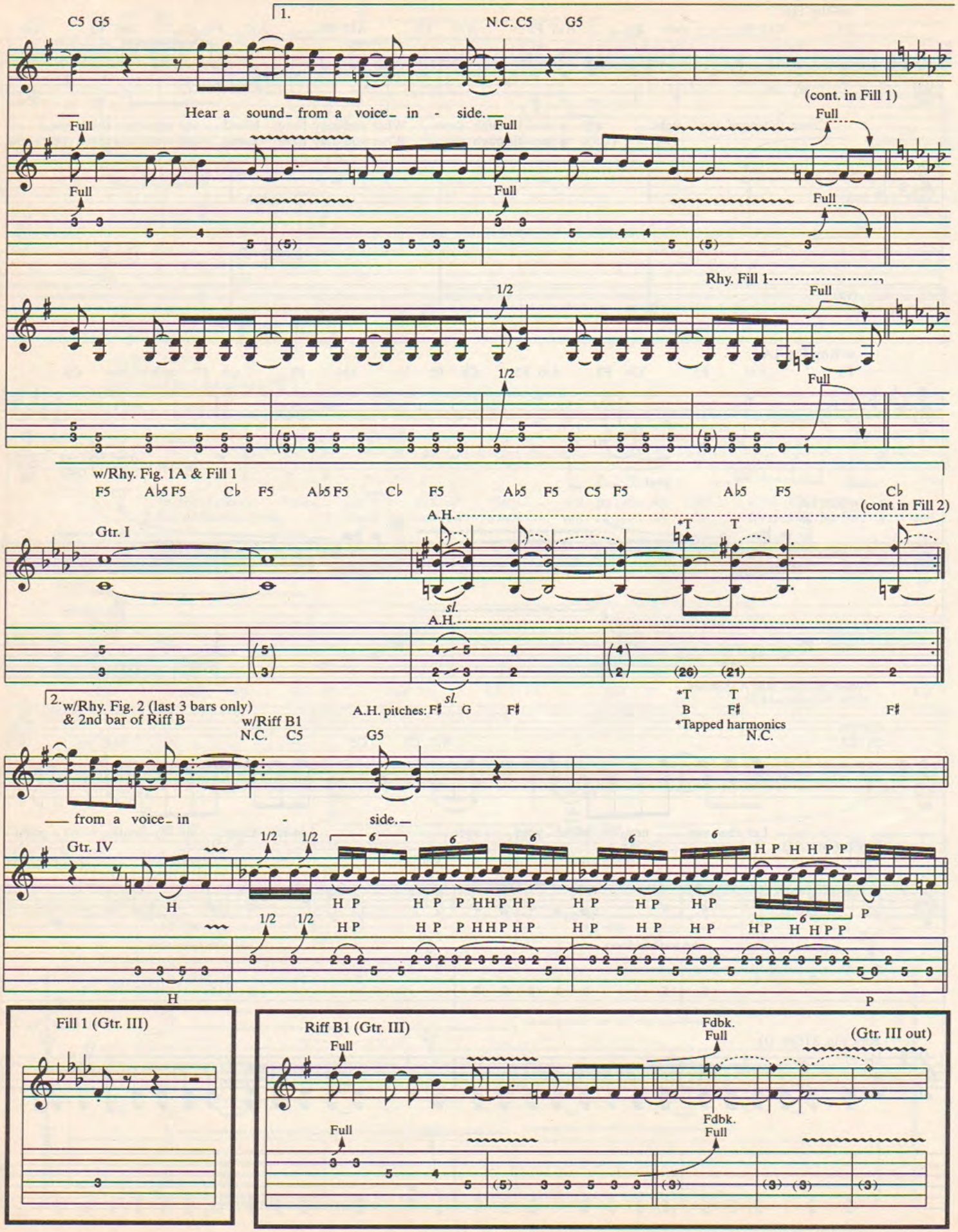
(end Rhy. Fig. 2)

Rhy. Fig. 2 (Gtr. II)

1/2 1/2

1/2 1/2

5 3 5 3 5 3 5 3 5 3 (5) 3 5 3 5 3 5 3 5 3 3 5 3 5 3 5 3 (5) 3 5 3 5 3 1 3 3 1


C5 G5
1.
N.C. C5 G5
Hear a sound from a voice in - side.
(cont. in Fill 1)
Full
Rhy. Fill 1
1/2
w/Rhy. Fig. 1A & Fill 1
F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C5 F5 A♭5 F5 C♭
(cont in Fill 2)
Gtr. I
A.H.
sl.
*T T
2. w/Rhy. Fig. 2 (last 3 bars only)
& 2nd bar of Riff B
w/Riff B1
N.C. C5 G5
A.H. pitches: F♯ G F♯ B F♯ F♯
*Tapped harmonics
N.C.
from a voice in - side.
Gtr. IV
H P H P P H H P H P H P H P H P H P H H P P
Fill 1 (Gtr. III)
Riff B1 (Gtr. III)
Fdbk.
(Gtr. III out)

Guitar solo
w/Rhy. Fig. 2 (1¾ times)

C5 G5

N.C. C5 G5 Full A.H. (8va) N.C. Full

C5 G5

N.C. C5 G5 Full w/Rhy. Fig. 1 Harm. (15ma) (cont. in Fill 3)

vib. w/bar Full Harm.

*Pull bar up. **Pull bar up & vib. simultaneously.

w/Rhy. Fig. 1A & Fill 3

F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ (cont. in Fill 2)

Gtr. I

A.H. *T T

A.H. pitches: B F♯ B F♯ F♯

*Tapped harmonics.

Fill 3 (Gtr.IV)

*Pull bar up. **Percussive sound created by right hand muting strings.

3rd Verse
w/Rhy. Fig. 1 & *Fill 2

F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5

3. In the dark - est hole— you'd be well ad - vised— not to plan my fu -
(...you'd be well ad - vised— not to plan my fu -

*w/slight variations ad lib.

w/Rhy. Fig. 1A & Riff A

F5 A♭5 F5 A♭5 F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭

n'ral 'fore the bod - y...
n'ral 'fore the bod - y dies,— yeah.)—

Chorus
w/Rhy. Fig. 2 & Riff B (both 3¾ times)

C5 G5 N.C. C5 G5 N.C.

Let the sun— nev - er blind— your eyes.— Let me sleep— so my teeth— won't grind..

C5 G5 N.C. C5 G5 N.C.

— Hear a sound— from a voice— in - side.—

C5 G5 N.C. C5 G5 N.C.

Let the sun— nev - er blind— your eyes.— Let me sleep— so my teeth— won't grind..

Gtr. IV

Full Full

Full Full

15 15 17 16 17 (17) 15 15 17 15 17 15 15 17 16 17 (17) 15 15 17 15

C5 G5 N.C. C5 G5

Hear a sound from a voice in - side.

Full Full

Full Full

15 15 17 16 17 (17) 15 15 17 15 17 15 15 17 16 17

w/Rhy. Fill 1A

Outro
w/Rhy. Fig. 1A & Riff A

F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭

Gtr. IV Full (Gtr. IV out)

Gtr. III (Gtr. III out)

Full

*(17)/(5) (15)/(3) (15)/(3)

*Gtr. IV to left of slash.

Rhy. Fill 1A (Gtr. II)

1½ 1½

(5/3) 5/3 5/3 0 1

Additional Lyrics

2. Sure to play a part.
So you love the game.
And in truth your lies
Become one and same, yeah.
I could set you free.
Rather hear the sound
Of your body breaking
As I take you down, yeah. *(To Chorus)*

BASS LINE FOR

GRIND

As Recorded by Alice In Chains
(From the album ALICE IN CHAINS/Columbia Records)

Transcribed by Steve Gorenberg

Words and Music by Jerry Cantrell

5 stg. bass tuned down ½ step:
⑤=B♭ ②=D♭
④=E♭ ①=G♭
③=A♭

Moderately slow Rock ♩ = 89

Play 8 times

Intro

F5 A♭5 F5 A♭5 F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭

f

1st, 2nd Verses

F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5

*(Vocal:) 1. In the dark - est hole...
2. Sure to play a part...

*Omit slide on repeat.

F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭

F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5

F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭

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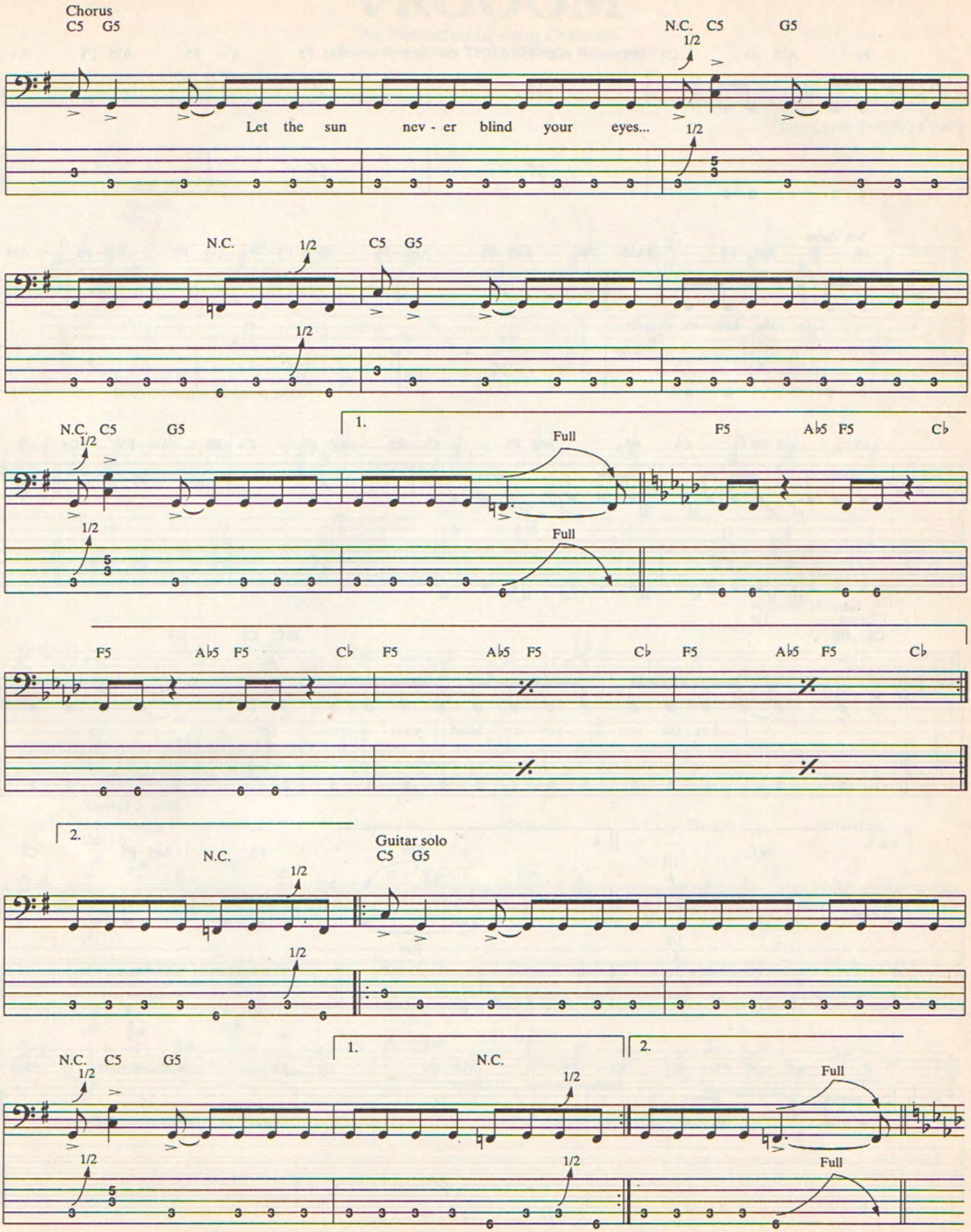
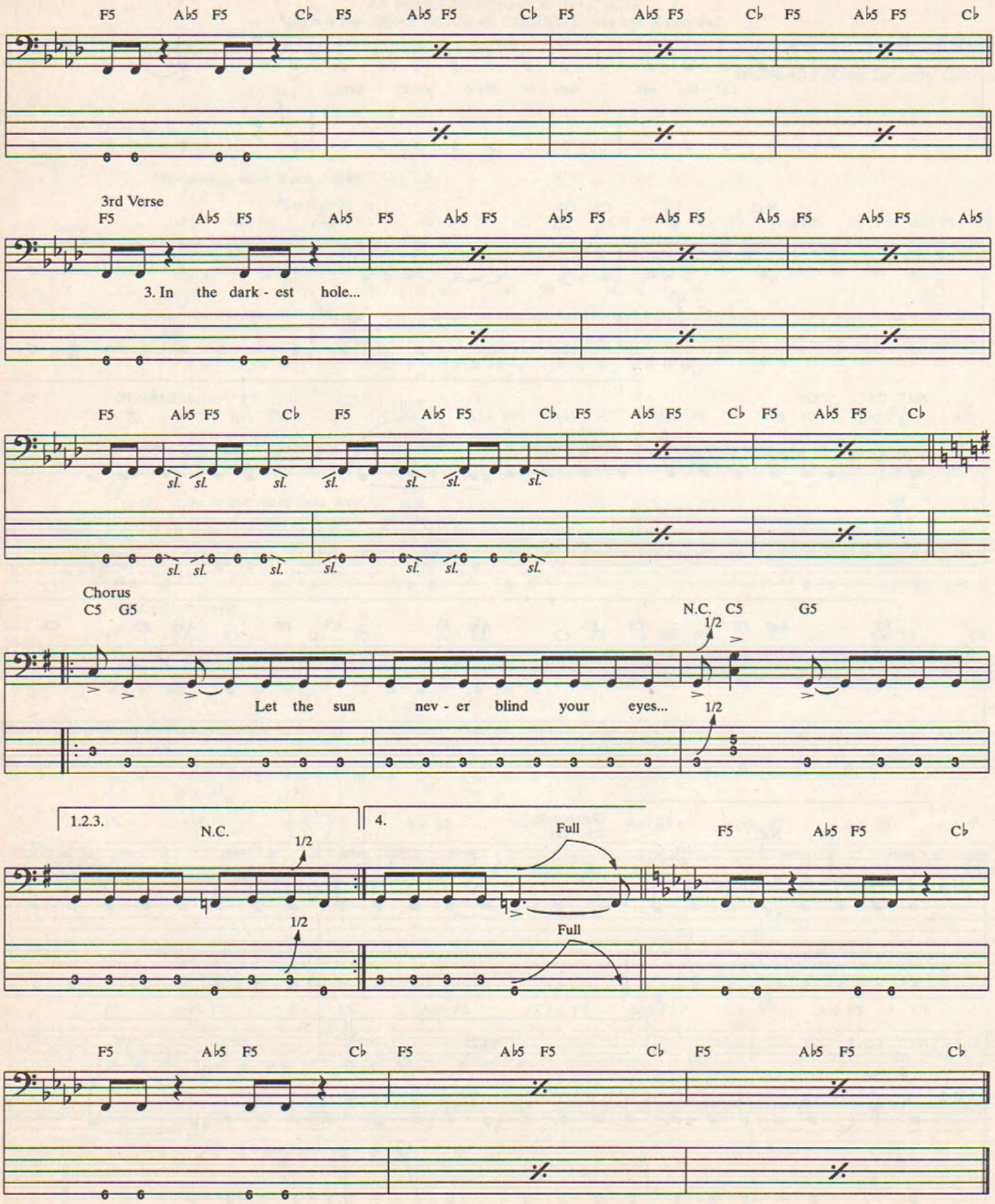

Chorus
C5 G5
N.C. C5 G5
1/2
Let the sun nev - er blind your eyes...
N.C.
C5 G5
N.C. C5 G5
1.
Full
F5 A♭5 F5 C♭
F5 A♭5 F5 C♭
F5 A♭5 F5 C♭
2.
N.C.
Guitar solo
C5 G5
N.C. C5 G5
1.
N.C.
2.
Full


F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭
3rd Verse
F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5 F5 A♭5
3. In the dark - est hole...
F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭
sl.
Chorus
C5 G5
N.C. C5 G5
1/2
Let the sun nev - er blind your eyes...
1.2.3.
N.C.
4.
Full
F5 A♭5 F5 C♭
F5 A♭5 F5 C♭ F5 A♭5 F5 C♭ F5 A♭5 F5 C♭

VROOM

As Recorded by King Crimson
(From the album THRAK/Virgin Records)

Transcribed by Paul Pappas
Tablature Explanation page 82

Music by Adrian Belew, Robert Fripp, Tony Levin and Bill Bruford

Moderately ♩ = 95

F♯m7♭5
*Gtr. I
*Gtr. II

*Gtrs. I & II are gtr. synth. arr. for two gtrs.
**Gtr. II to left of slashes in TAB.

G7

A♭7

w/sound effects
(Gtr. I out) N.C.
(Gtr. II out)

Slower ♩. = 68

N.C.(*Emaj7) (F7(no3rd)) (Bmaj7) (C7(no3rd)) (F♯maj7) (G7(no3rd))
**Gtr. III

Gtr. IV

*Some chord names implied by bass, throughout.
**Gtr. III w/"Guitar Craft" tuning (low to high): C↓ G↓ D A↑ E↑ G↑

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A little faster ♩ = 108

w/Rhy. Fig. 1

(E♭)

(♪ = ♪)

N.C.(G7)

1/2

sl.

Fdbk. (8va)

Fdbk.

*vib. w/bar

*Gtr. IV vib. w/bar throughout.

N.C.(G7)

*Gtr. III

*Gtr. V

(*Gtr. IV)

*1½

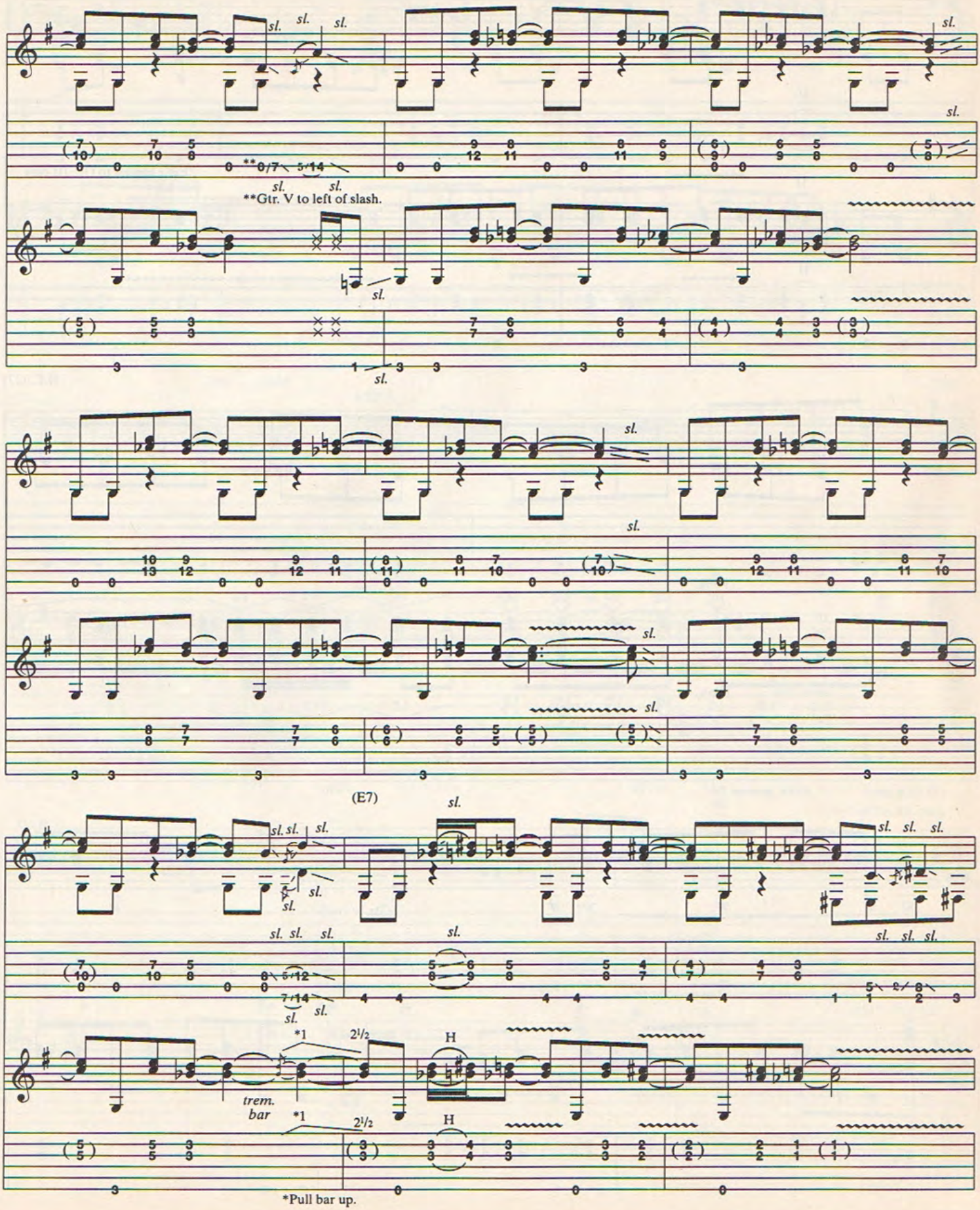
*Depress bar before striking note.

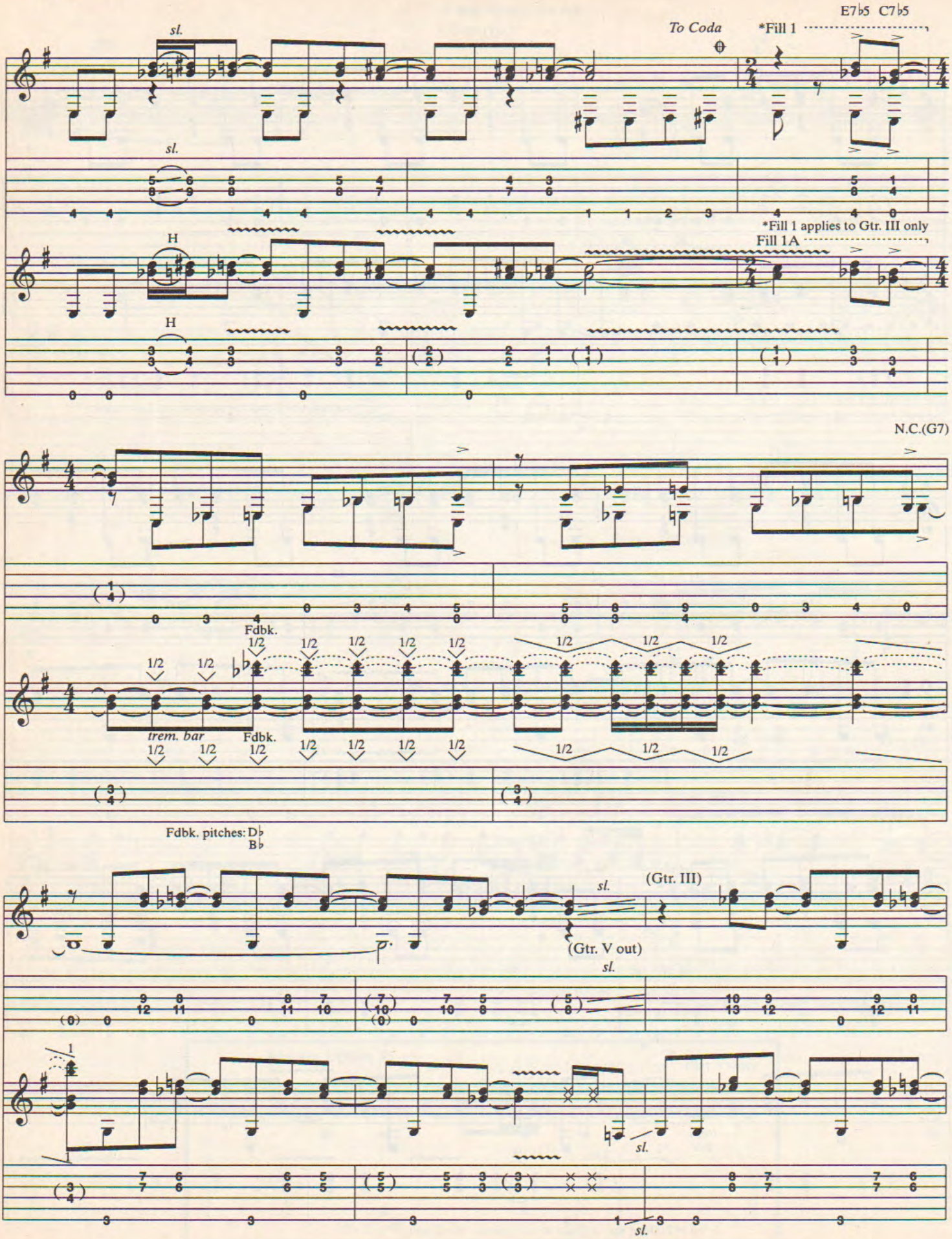
*2nd time all gtrs. w/slight variations ad lib.

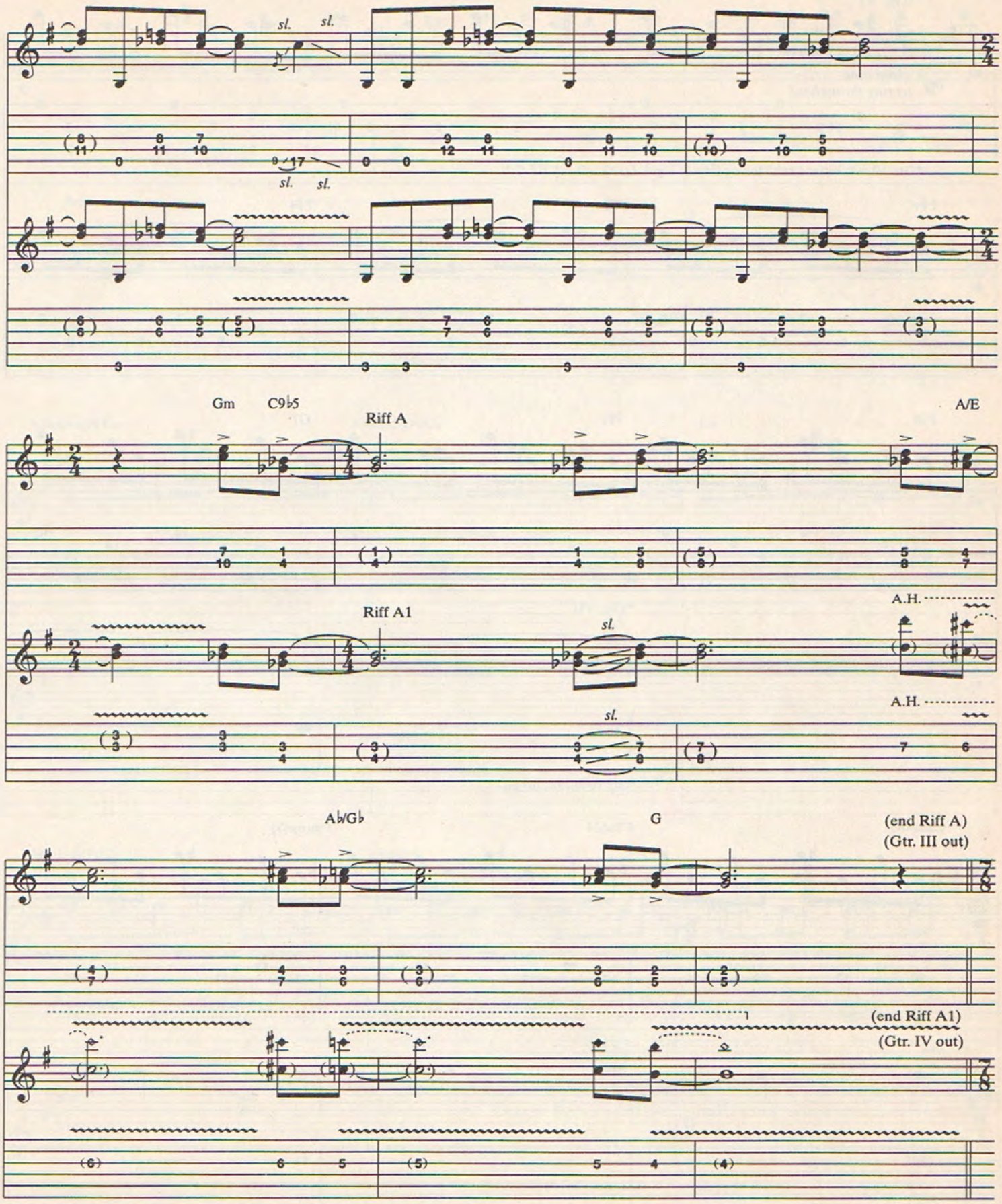
Rhy. Fig. 1 (*Gtr. V)

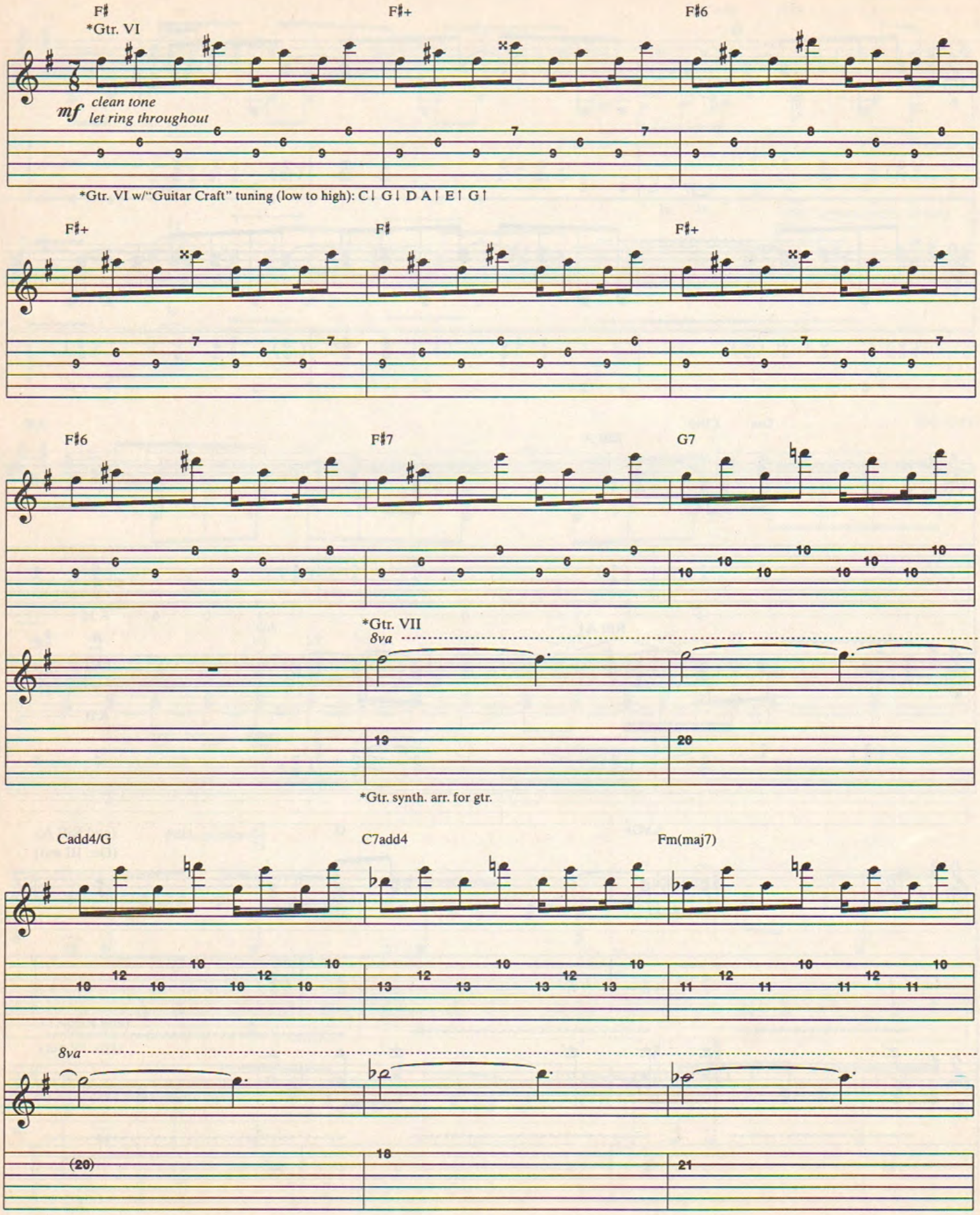
Play 4 times

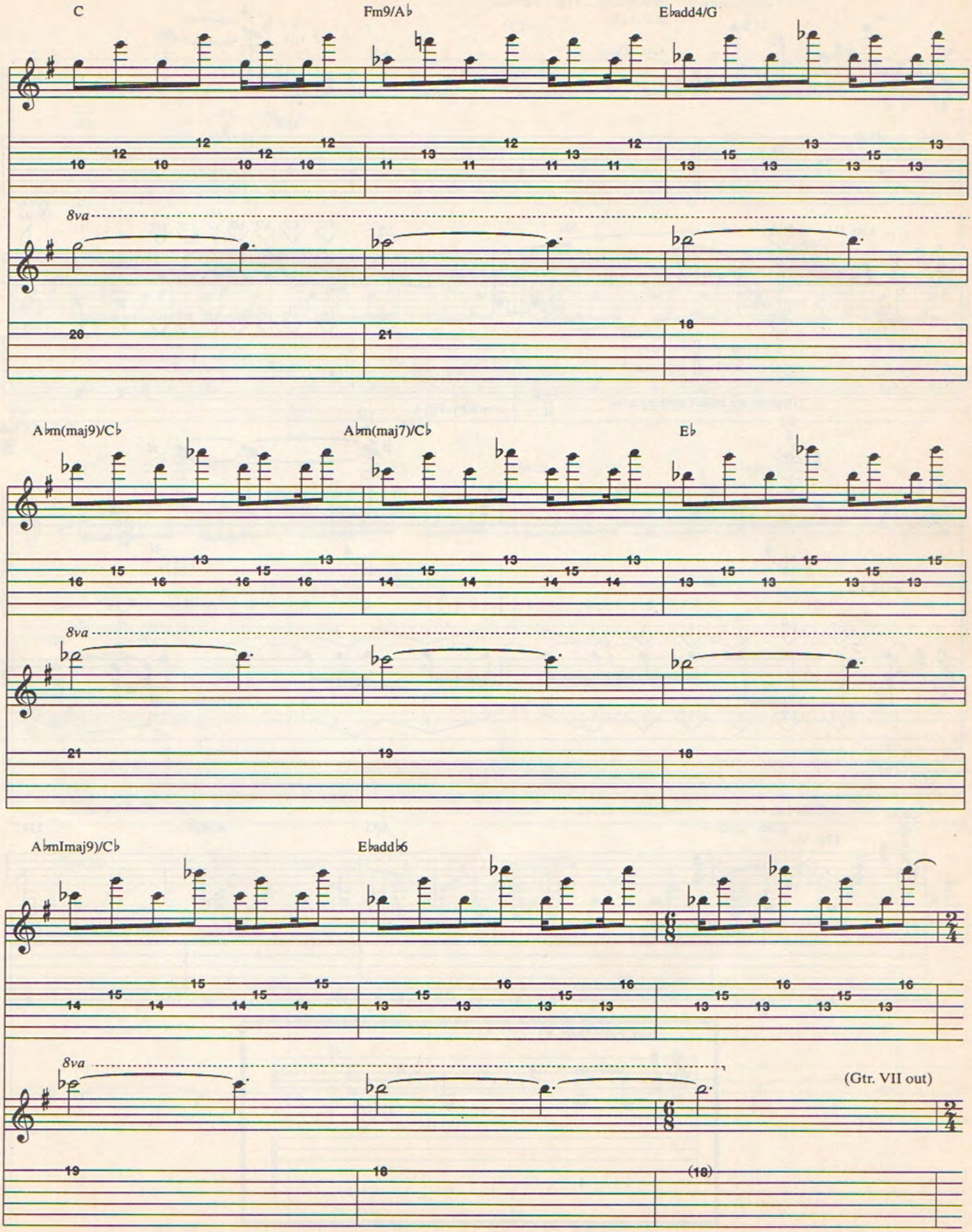
*Gtr.V w/"Guitar Craft" tuning (low to high): C↓ G↓ D A↑ E↑ G↑


sl.
**Gtr. V to left of slash.
(E7)
trem. bar
*1
2½
H
*Pull bar up.


sl.
To Coda
*Fill 1
E7♭5 C7♭5
H
*Fill 1 applies to Gtr. III only
Fill 1A
N.C.(G7)
Fdbk.
1/2
trem. bar
Fdbk. pitches: D♭ B♭
(Gtr. III)
(Gtr. V out)


sl.
sl.
Gm
C9♭5
Riff A
A/E
Riff A1
A.H.
A♭/G♭
G
(end Riff A)
(Gtr. III out)
(end Riff A1)
(Gtr. IV out)


F♯
*Gtr. VI
F♯+
F♯6
mf clean tone
let ring throughout
*Gtr. VI w/"Guitar Craft" tuning (low to high): C↓ G↓ D A↑ E↑ G↑
F♯+
F♯
F♯+
F♯6
F♯7
G7
*Gtr. VII
8va
*Gtr. synth. arr. for gtr.
Cadd4/G
C7add4
Fm(maj7)
8va


C
Fm9/A♭
E♭add4/G
8va
A♭m(maj9)/C♭
A♭m(maj7)/C♭
E♭
8va
A♭mImaj9)/C♭
E♭add♭6
8va
(Gtr. VII out)

(Gtr. VI out)

w/Rhy. Fig. 1 (1st 3 bars only)
N.C.(G7)

Gtr. III

Gtr. IV
loco

trem. bar

Fdbk.
(8va)

Fdbk.

*Depress bar before striking note.

w/Rhy. Fill 1

D.S. al Coda

Coda

w/Fills 1 & 1A

Gtr. V

E7♭5 C9♭5

w/Riffs A & A1

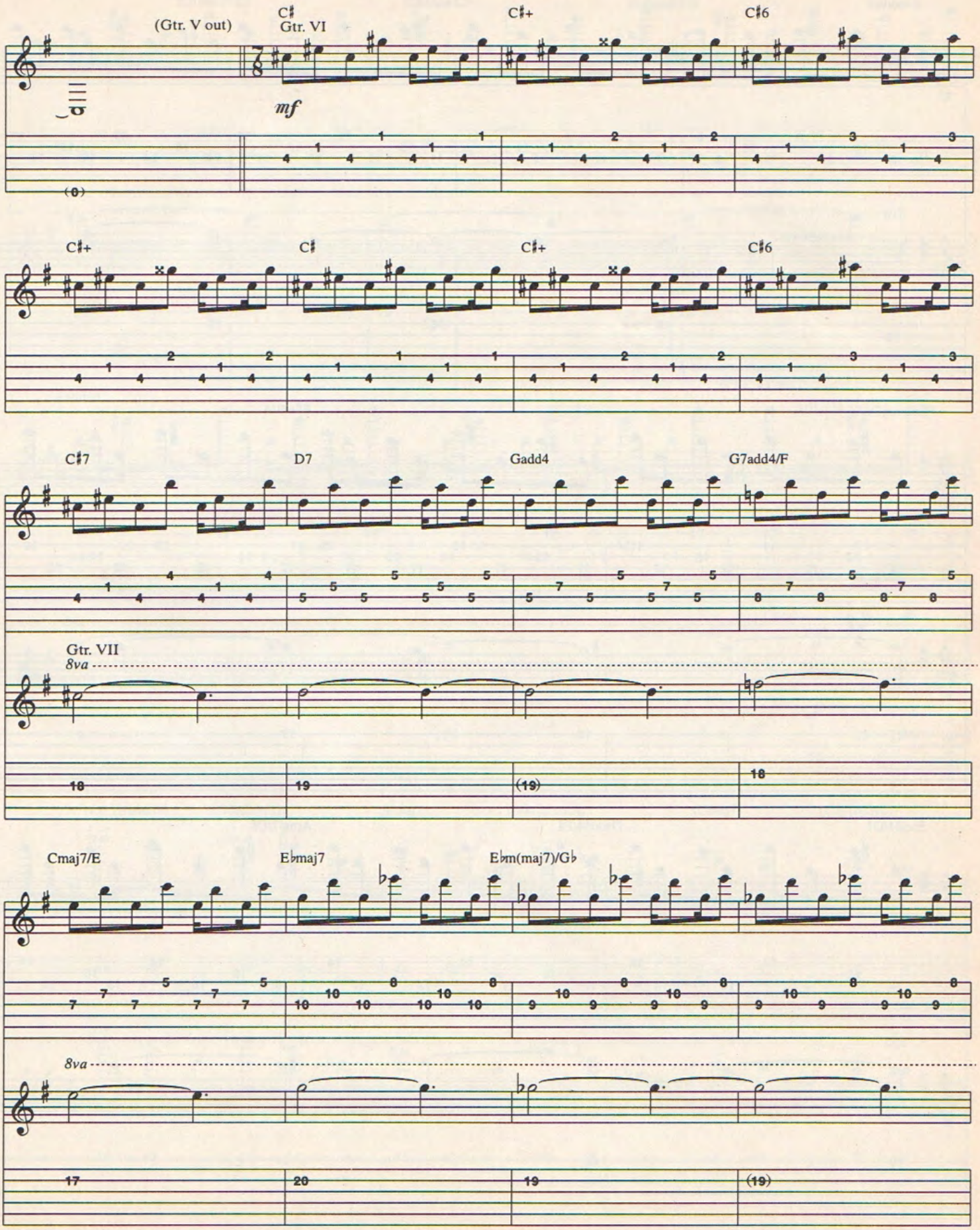
A/G

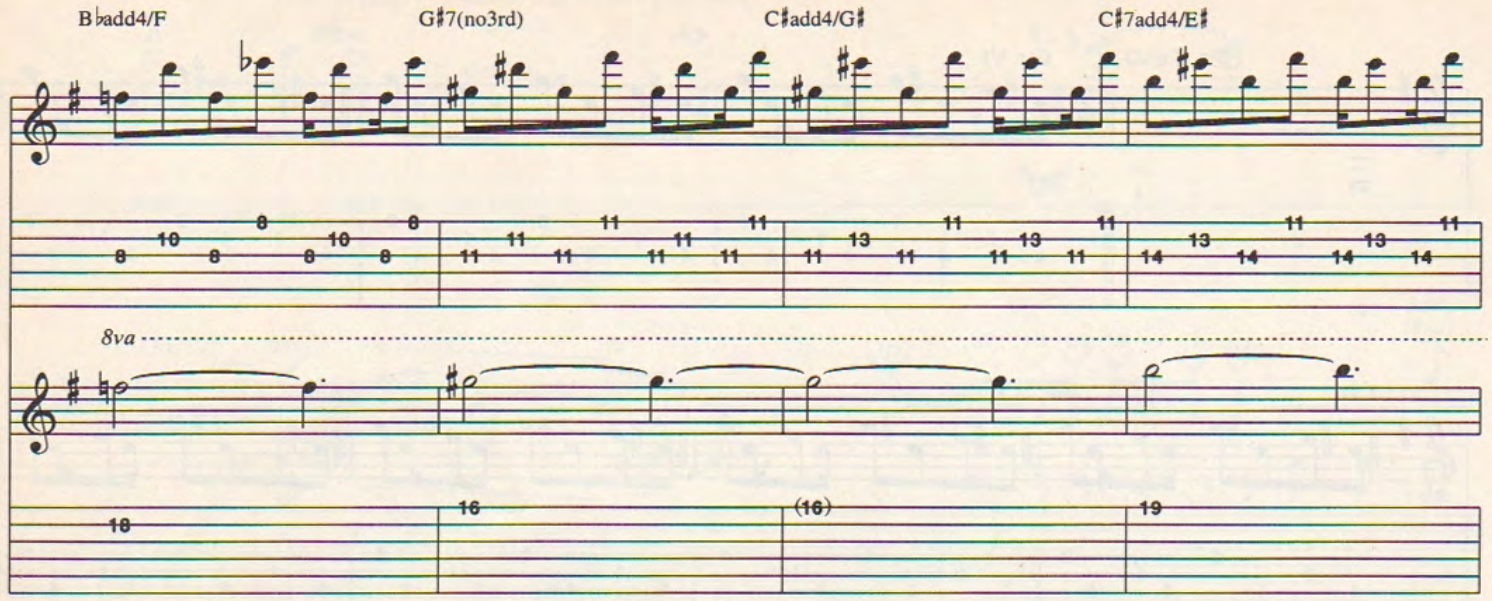
A♭/G♭

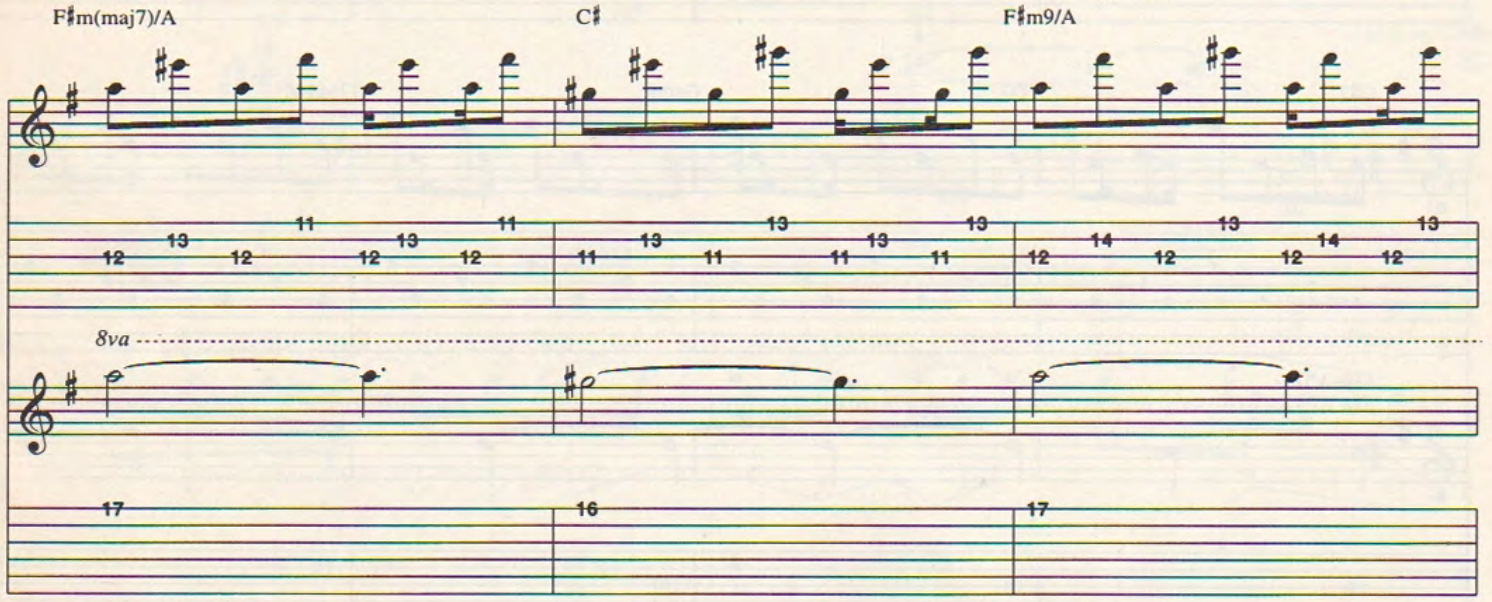
G/C

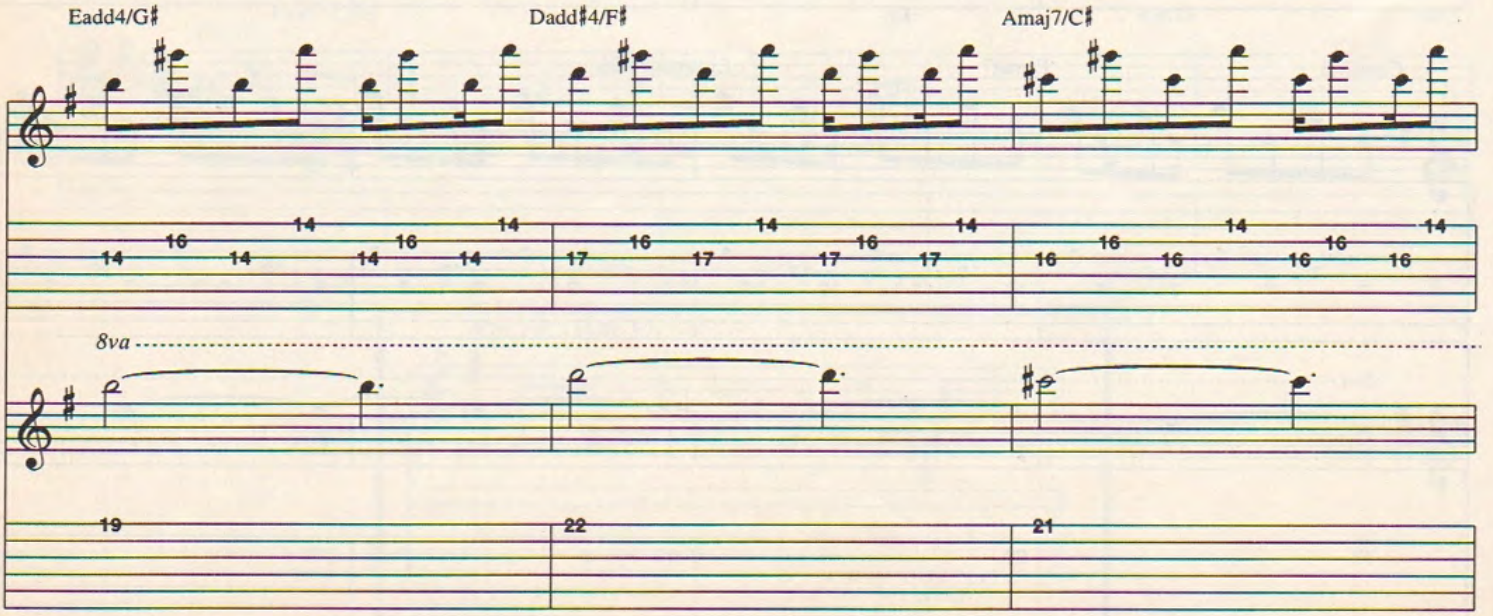
*Pull bar up.

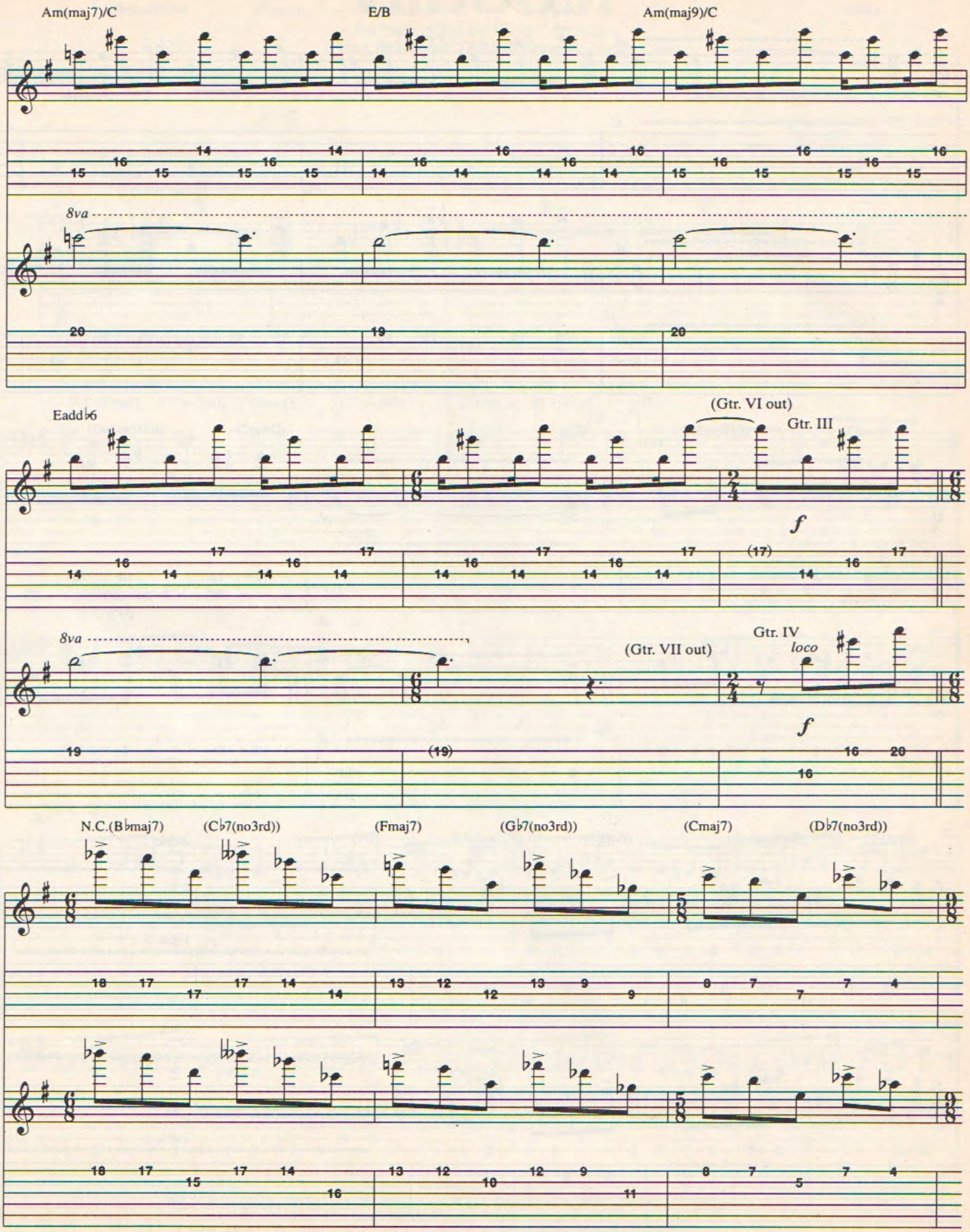
Rhy. Fill 1 (Gtr. V)

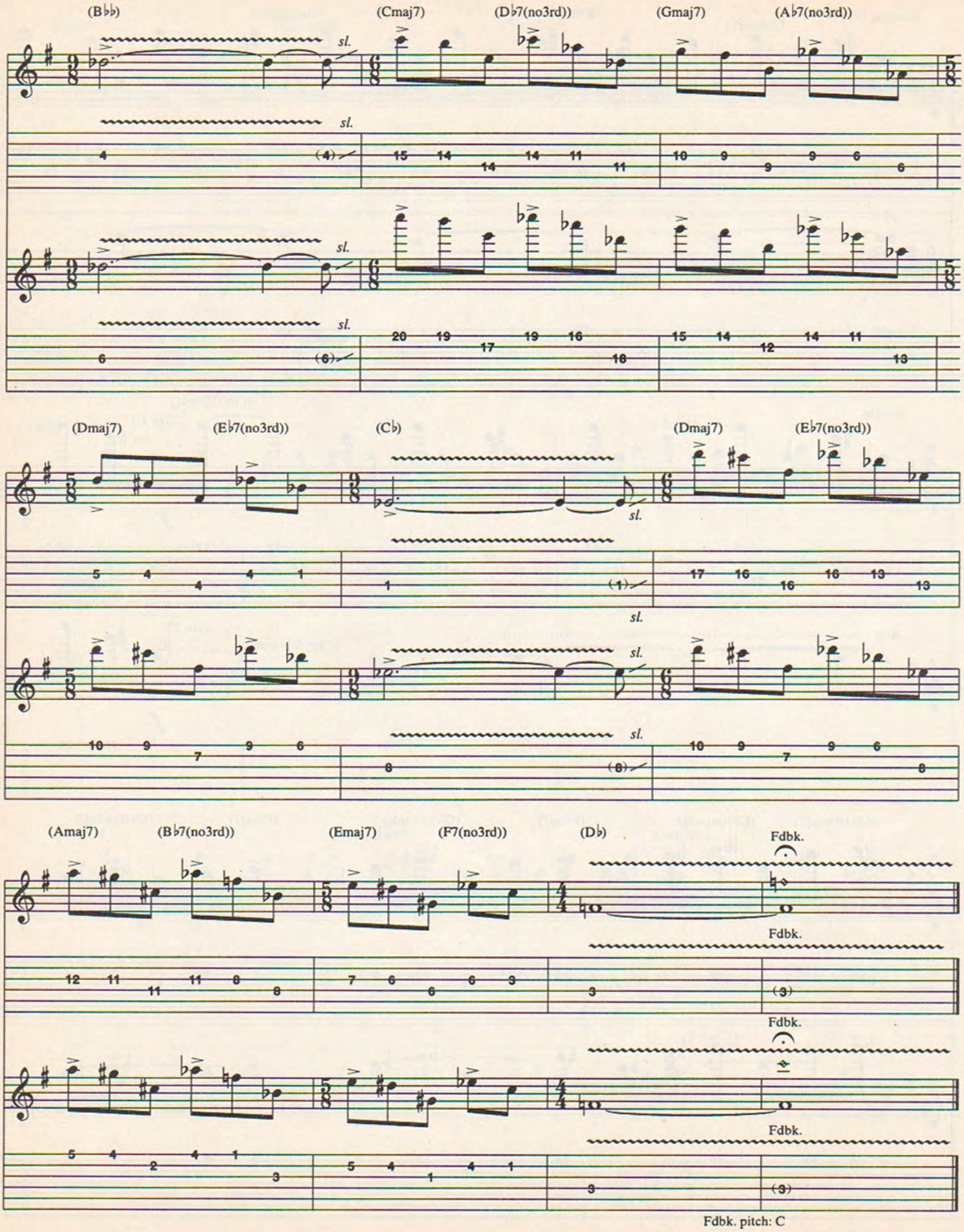

(Gtr. V out)
C♯
Gtr. VI
C♯+
C♯6
mf
C♯+
C♯
C♯+
C♯6
C♯7
D7
Gadd4
G7add4/F
Gtr. VII
8va
Cmaj7/E
E♭maj7
E♭m(maj7)/G♭
8va


B♭add4/F
G♯7(no3rd)
C♯add4/G♯
C♯7add4/E♯
8va


F♯m(maj7)/A
C♯
F♯m9/A
8va


Eadd4/G♯
Dadd♯4/F♯
Amaj7/C♯
8va


Am(maj7)/C
E/B
Am(maj9)/C
8va
Eadd♭6
(Gtr. VI out)
Gtr. III
f
8va
(Gtr. VII out)
Gtr. IV
loco
f
N.C.(B♭maj7)
(C♭7(no3rd))
(Fmaj7)
(G♭7(no3rd))
(Cmaj7)
(D♭7(no3rd))


(B♭♭)
(Cmaj7)
(D♭7(no3rd))
(Gmaj7)
(A♭7(no3rd))
sl.
(Dmaj7)
(E♭7(no3rd))
(C♭)
(Amaj7)
(B♭7(no3rd))
(Emaj7)
(F7(no3rd))
(D♭)
Fdbk.
Fdbk. pitch: C

BASS LINE FOR

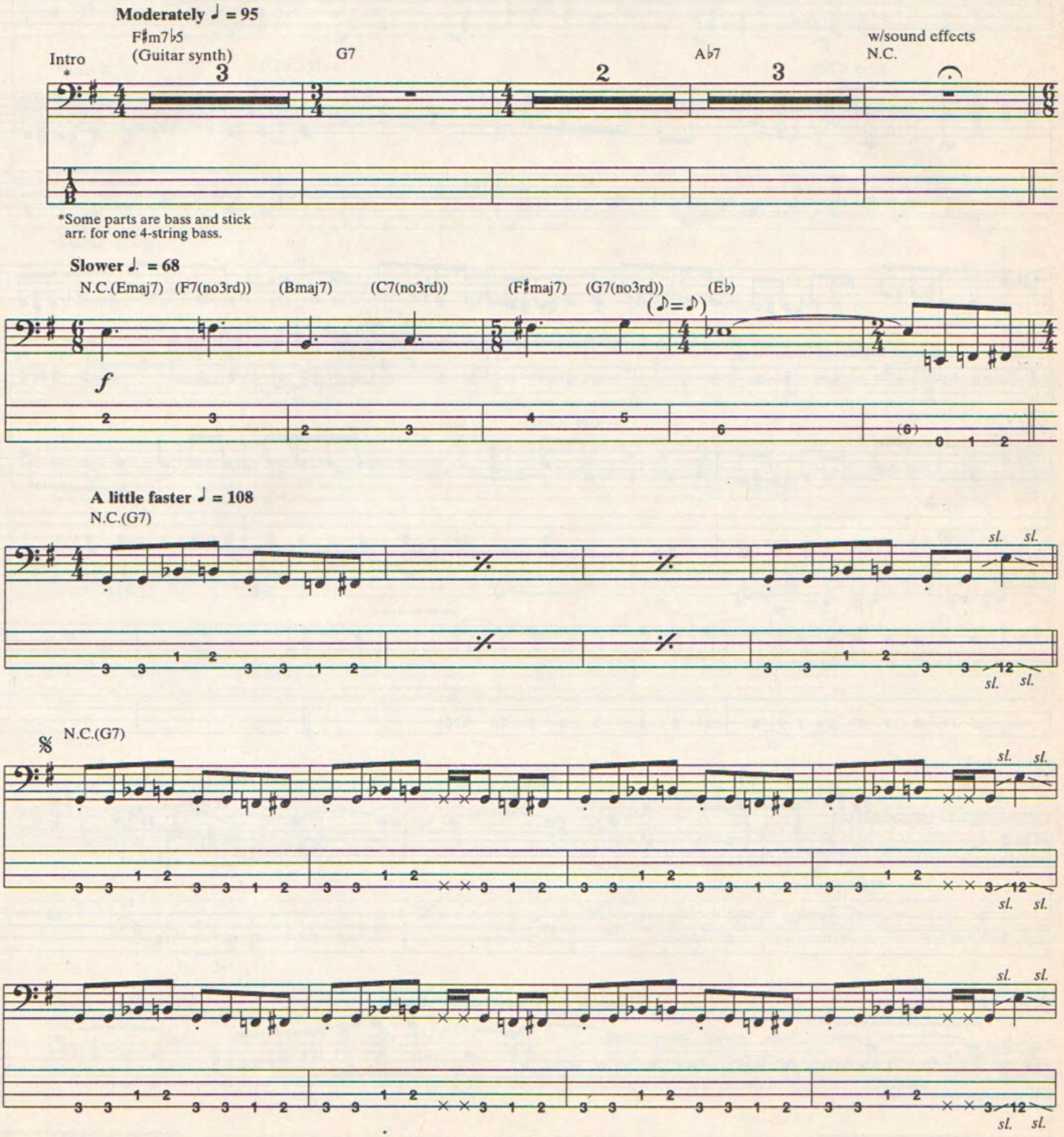
VROOOM

As Recorded by King Crimson

(From the album THRAK/Virgin Records)

Transcribed by Steve Gorenberg

Music by Adrian Belew, Robert Fripp, Tony Levin and Bill Bruford



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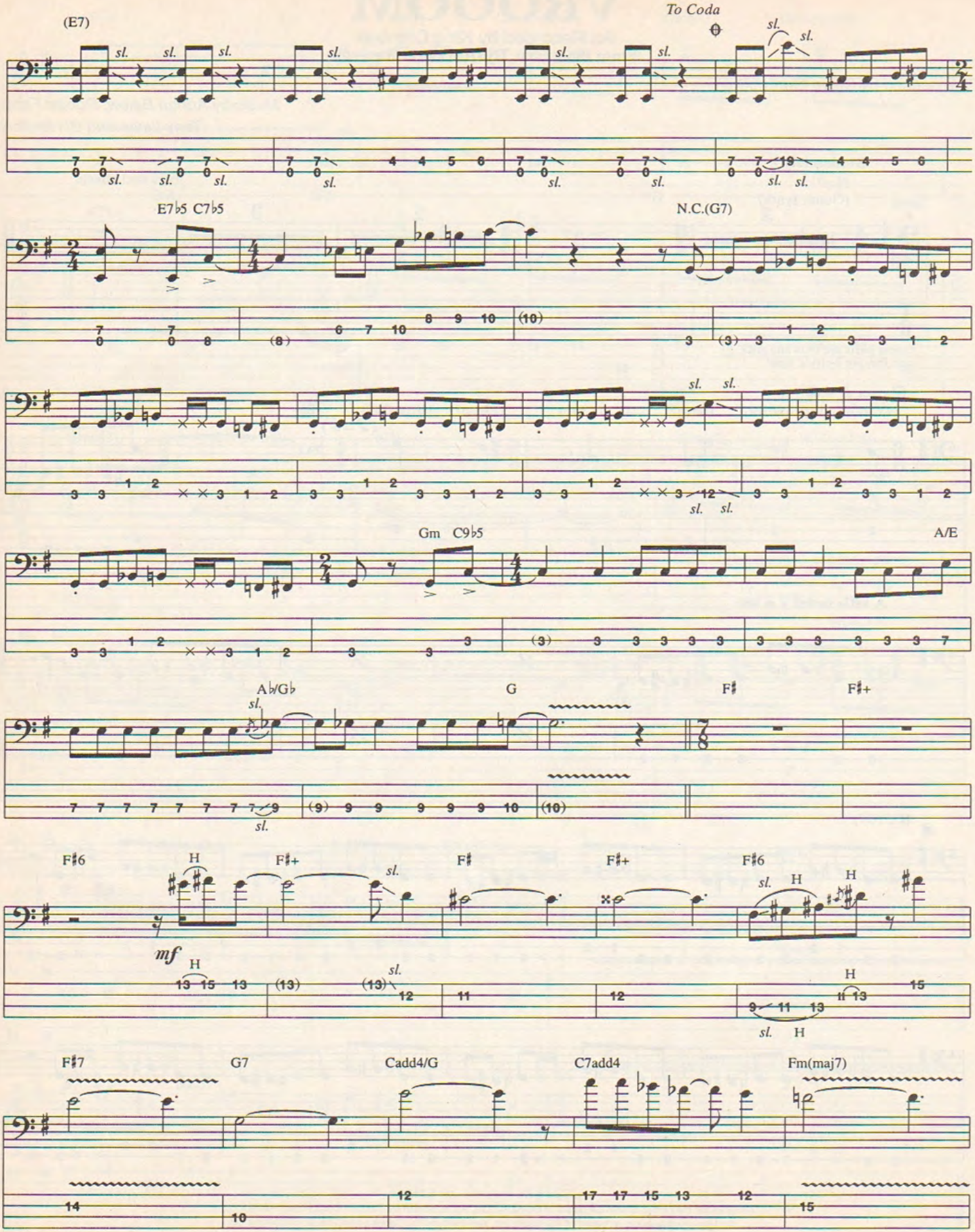
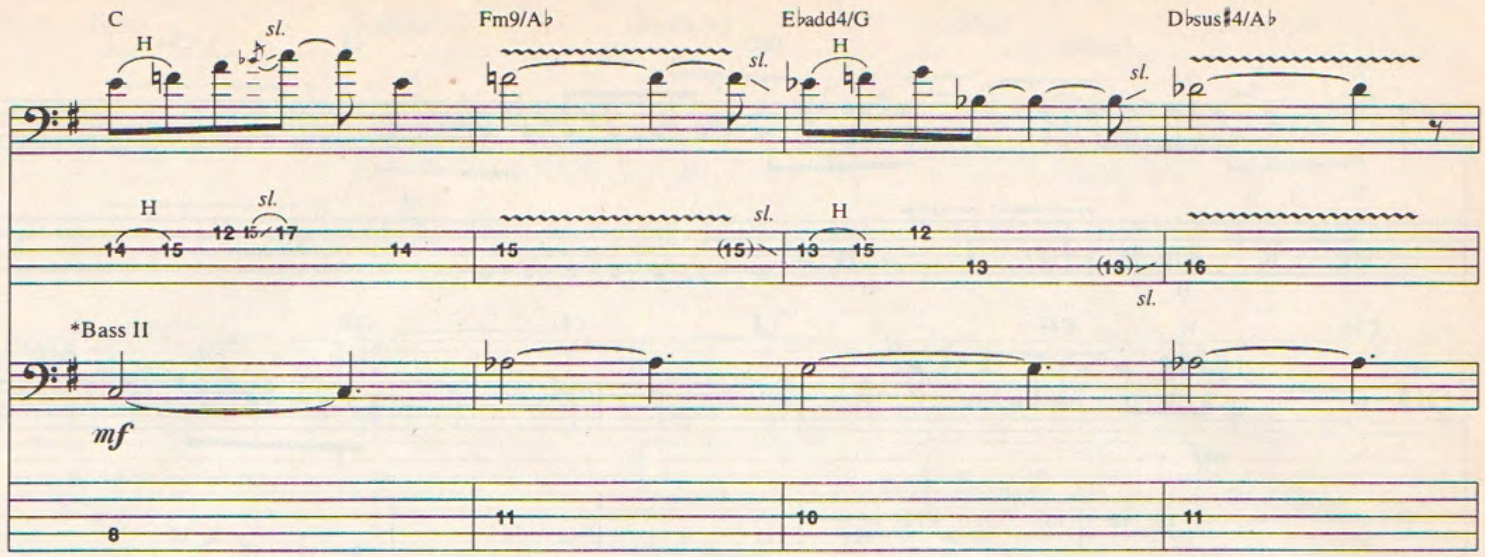
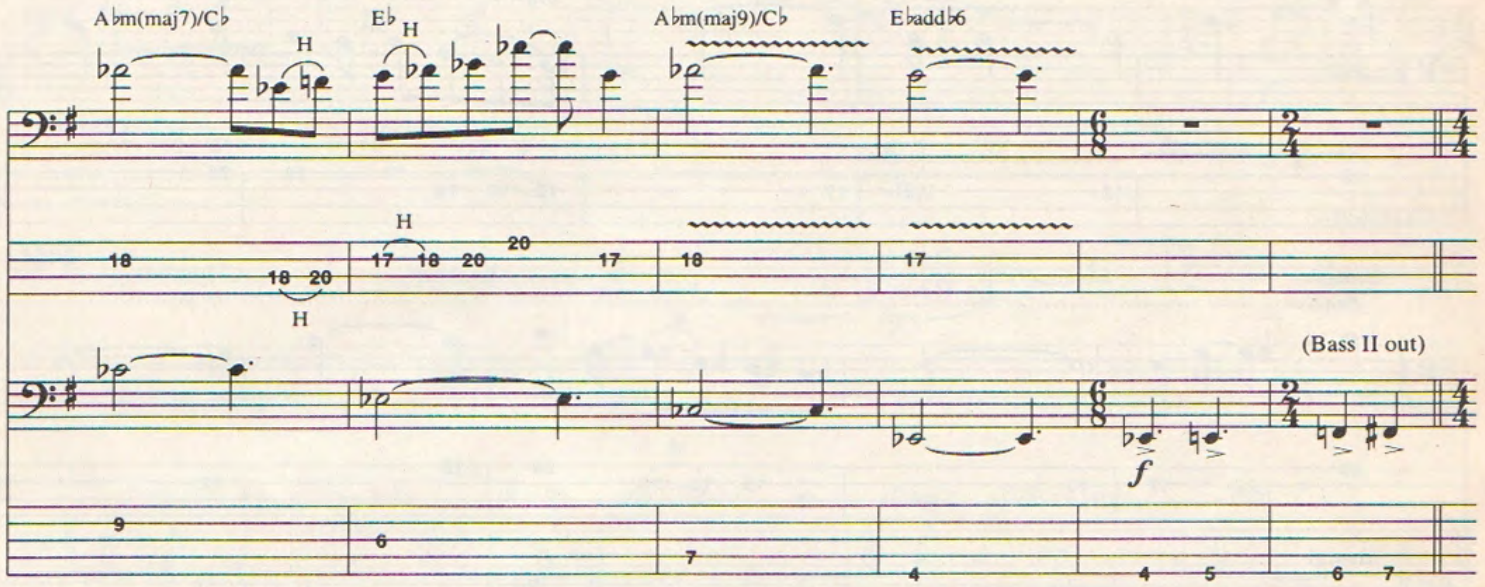
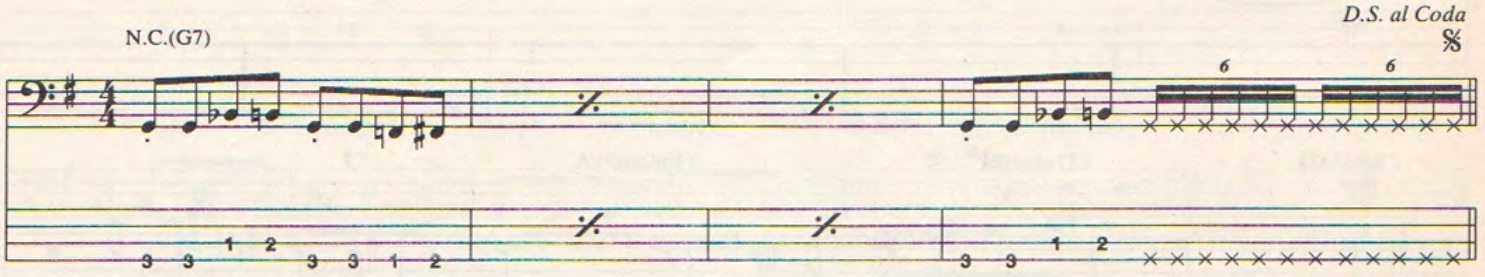
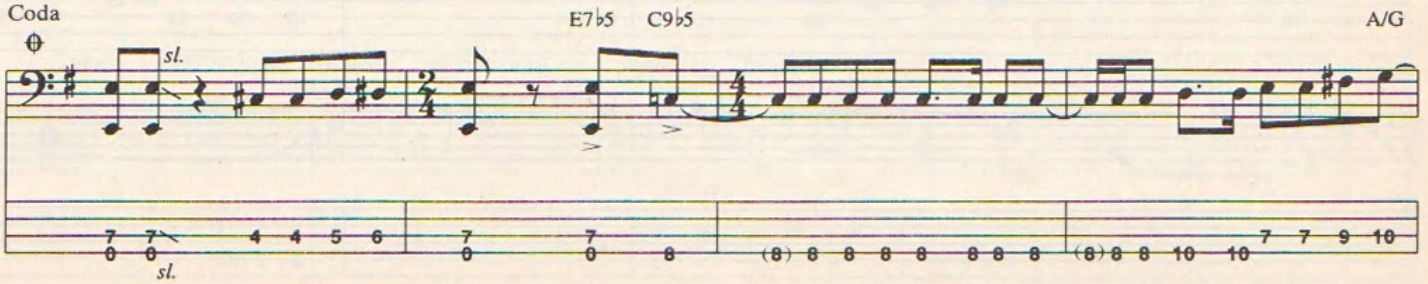

(E7)
To Coda
E7♭5 C7♭5
N.C.(G7)
Gm C9♭5
A/E
A♭/G♭
G
F♯
F♯+
F♯6
H
F♯+
F♯
F♯+
F♯6
mf
F♯7
G7
Cadd4/G
C7add4
Fm(maj7)

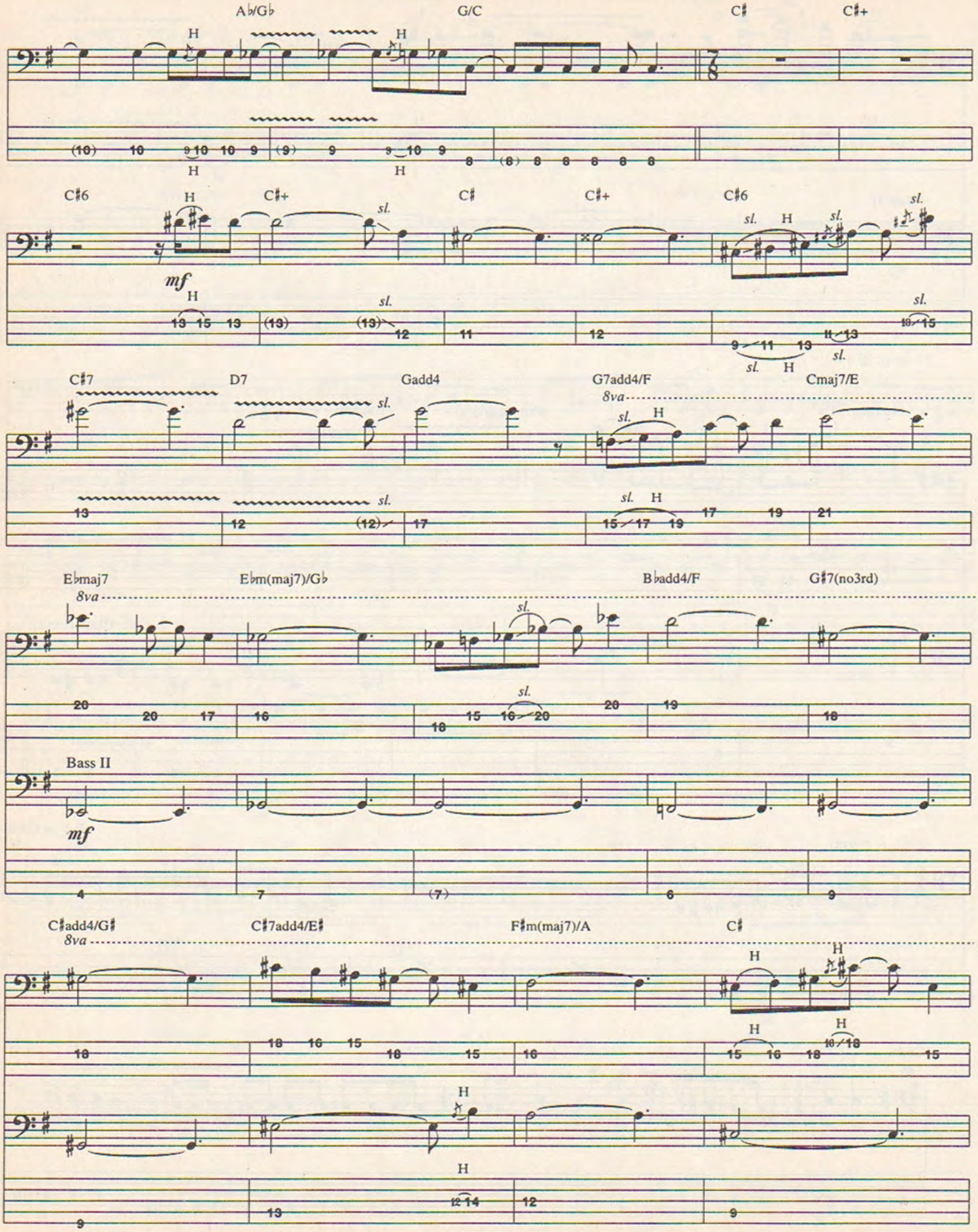

C
Fm9/A♭
E♭add4/G
D♭sus♯4/A♭
*Bass II
mf

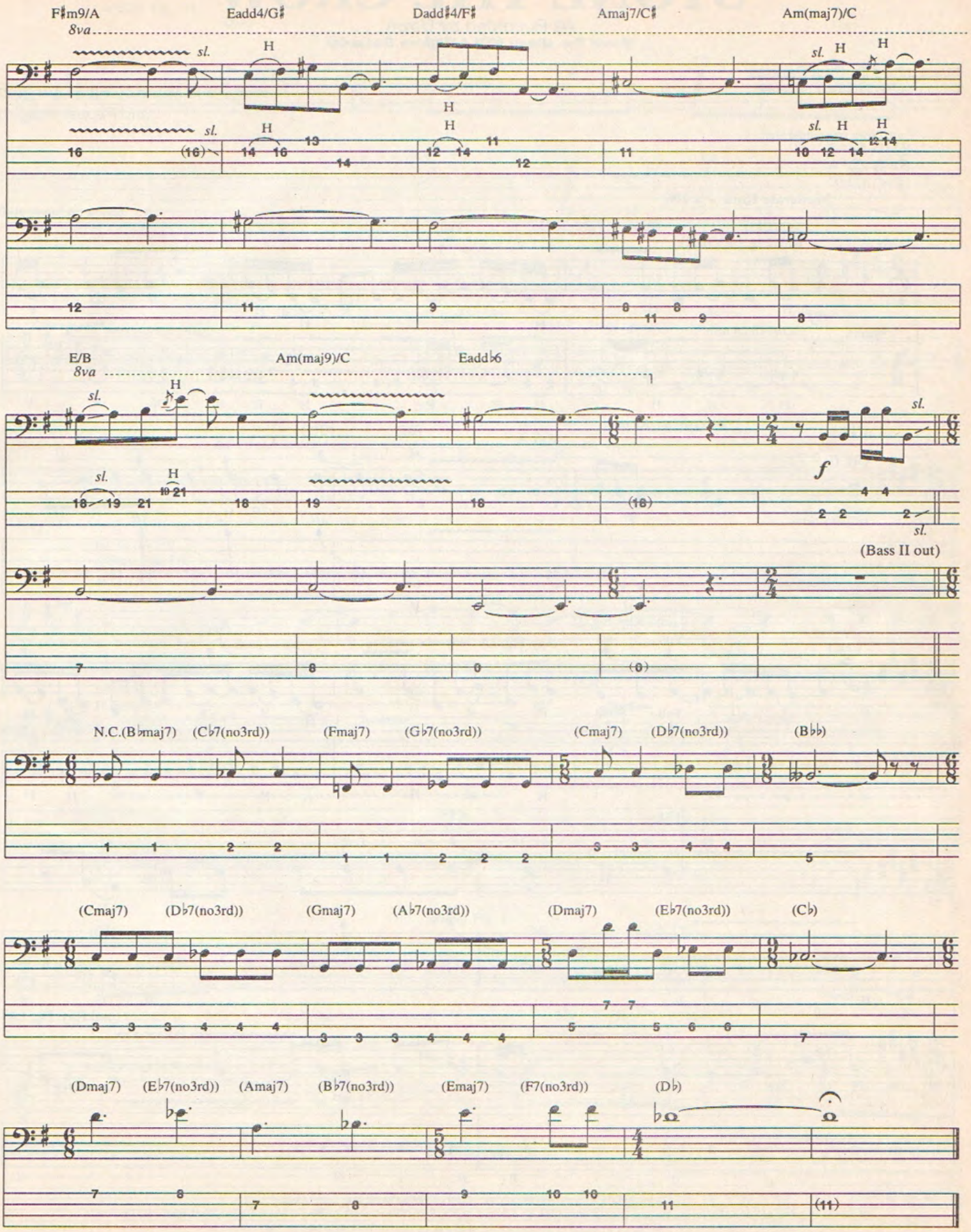
*5-string; ⑤ = B


A♭m(maj7)/C♭
E♭
A♭m(maj9)/C♭
E♭add♭6
(Bass II out)
f


N.C.(G7)
D.S. al Coda


Coda
E7♭5
C9♭5
A/G


A♭/G♭
G/C
C♯
C♯+
C♯6
C♯+
C♯
C♯+
C♯6
C♯7
D7
Gadd4
G7add4/F
8va
Cmaj7/E
E♭maj7
8va
E♭m(maj7)/G♭
B♭add4/F
G♯7(no3rd)
Bass II
mf
C♯add4/G♯
8va
C♯7add4/E♯
F♯m(maj7)/A
C♯


F♯m9/A
Eadd4/G♯
Dadd♯4/F♯
Amaj7/C♯
Am(maj7)/C
8va
sl.
H
E/B
Am(maj9)/C
Eadd♭6
f
(Bass II out)
N.C.(B♭maj7)
(C♭7(no3rd))
(Fmaj7)
(G♭7(no3rd))
(Cmaj7)
(D♭7(no3rd))
(B♭♭)
(Cmaj7)
(D♭7(no3rd))
(Gmaj7)
(A♭7(no3rd))
(Dmaj7)
(E♭7(no3rd))
(C♭)
(Dmaj7)
(E♭7(no3rd))
(Amaj7)
(B♭7(no3rd))
(Emaj7)
(F7(no3rd))
(D♭)

STONE THE CROW

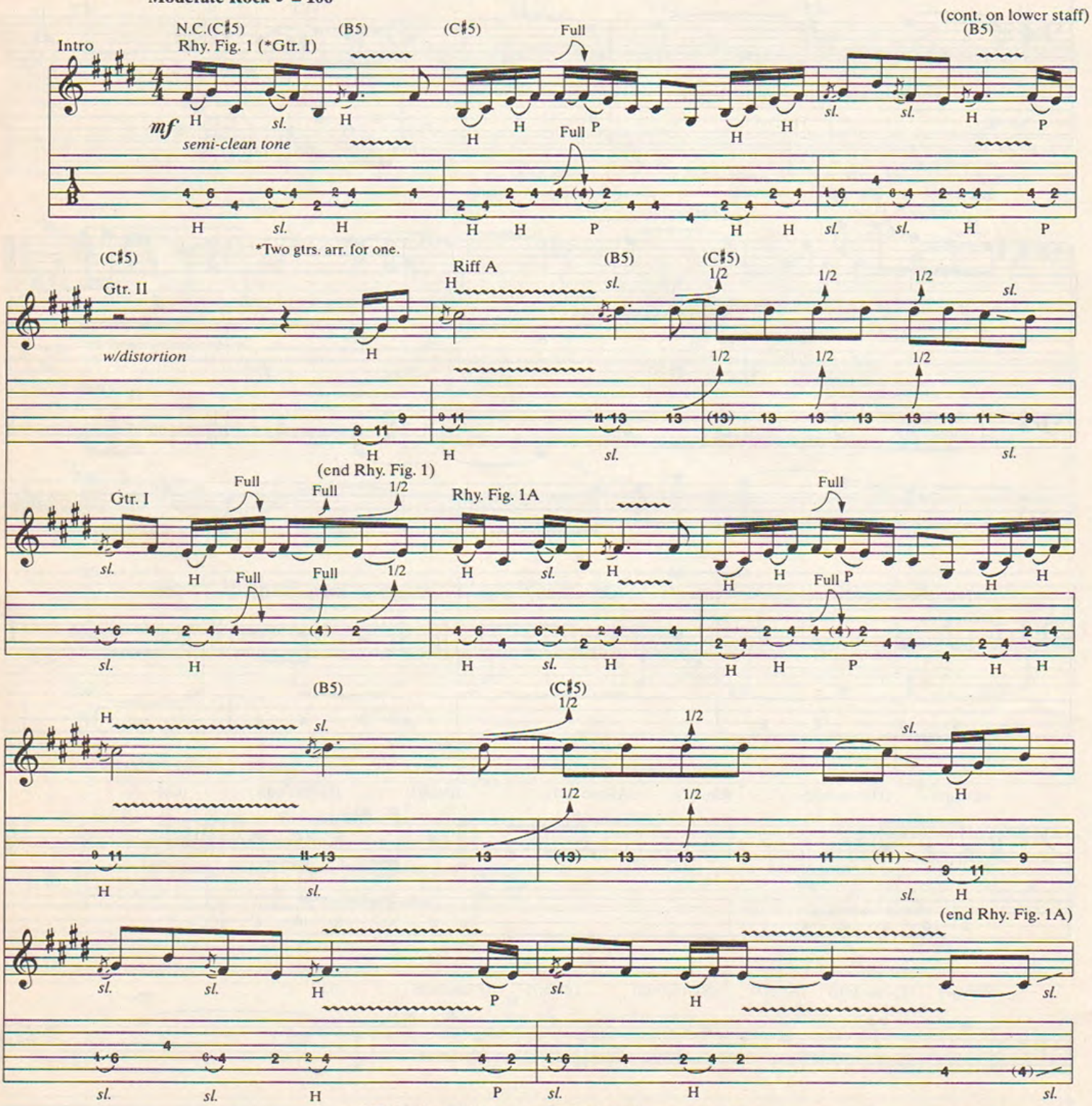
As Recorded by Down
(From the album NOLA/Elektra Records)

Transcribed by Paul Pappas
Tablature Explanation page 82

Words and Music by Philip Anselmo and Pepper Keenan

Tune down one whole step:
⑥=D ③=F
⑤=G ②=A
④=C ①=D

Moderate Rock ♩ = 106



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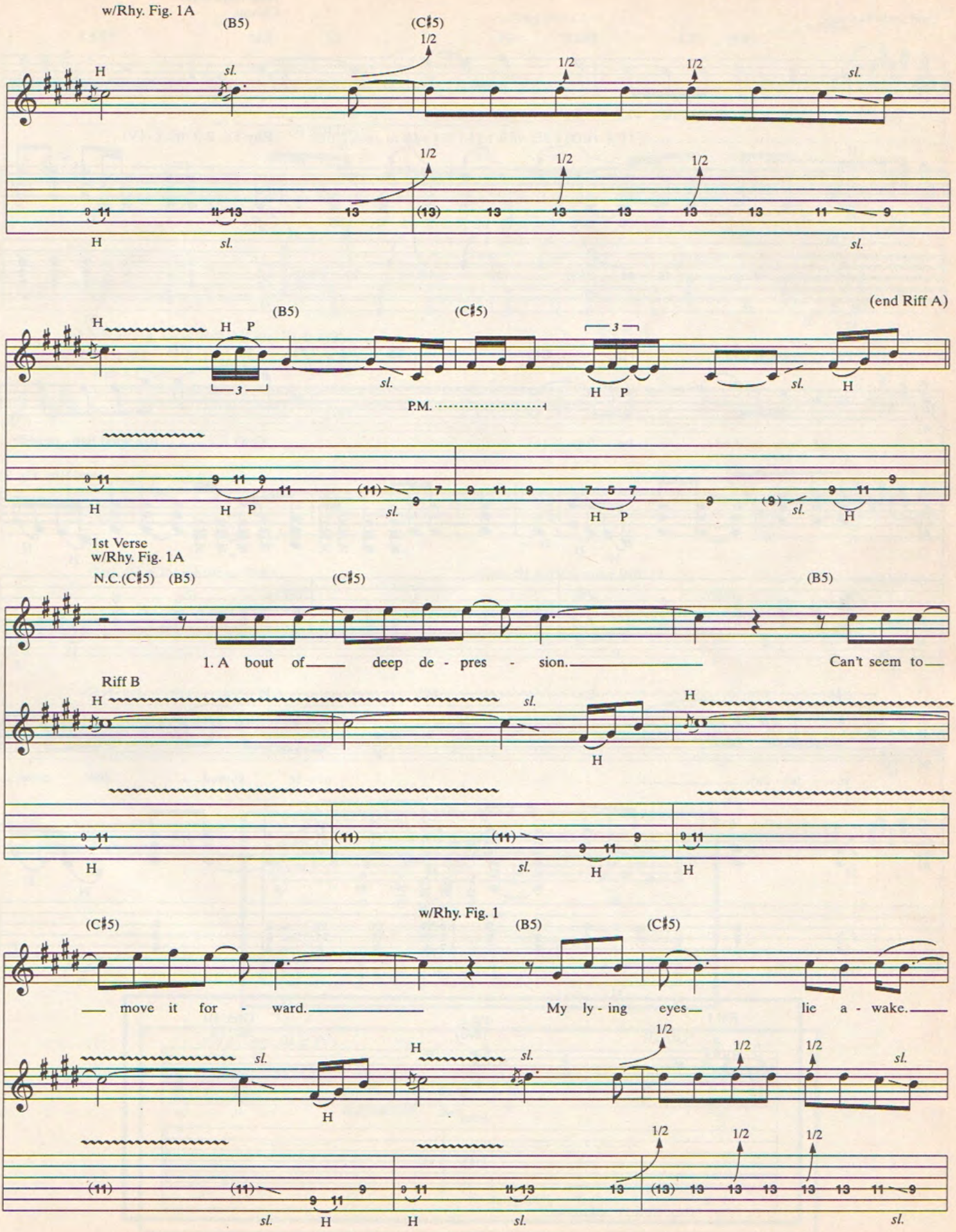
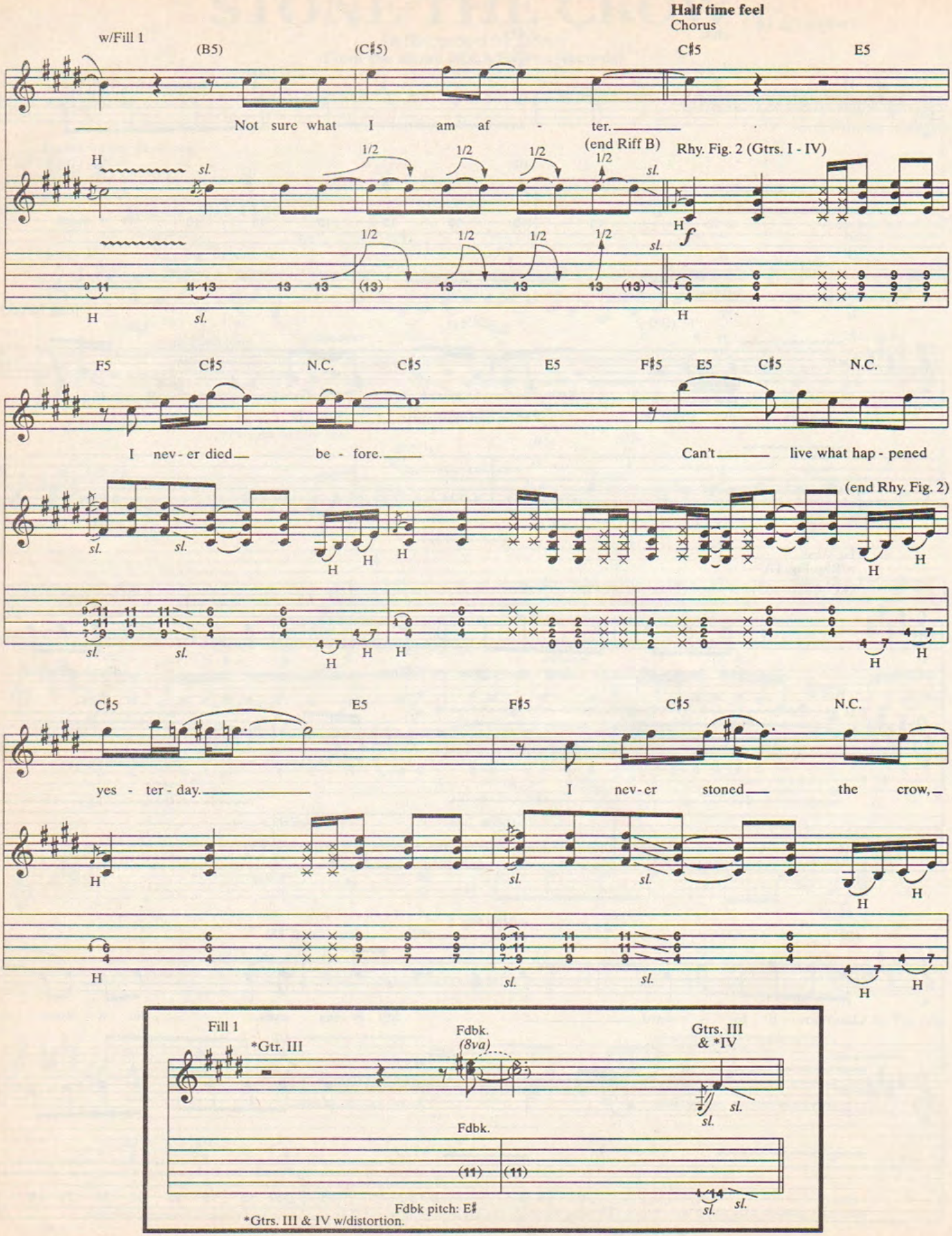
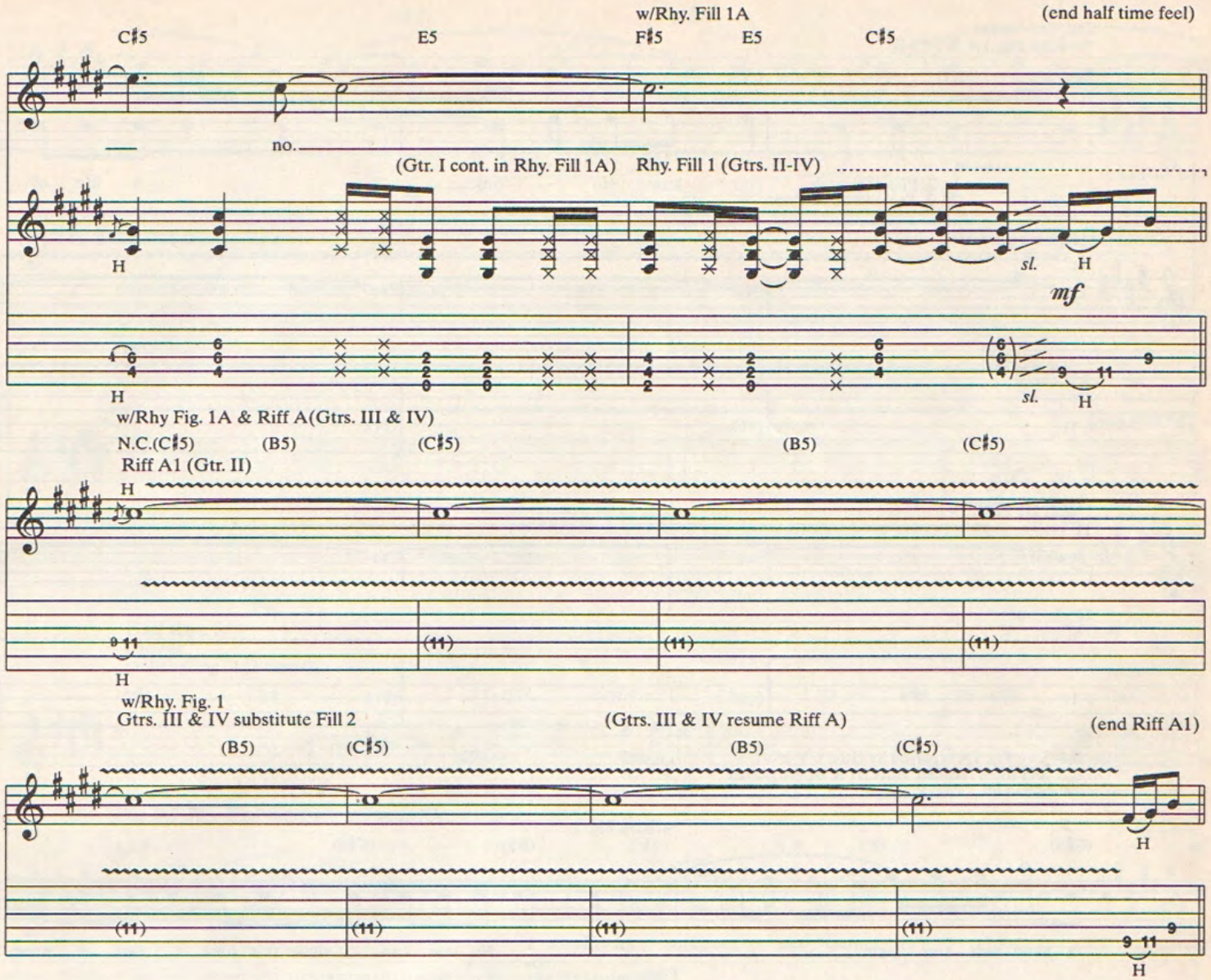
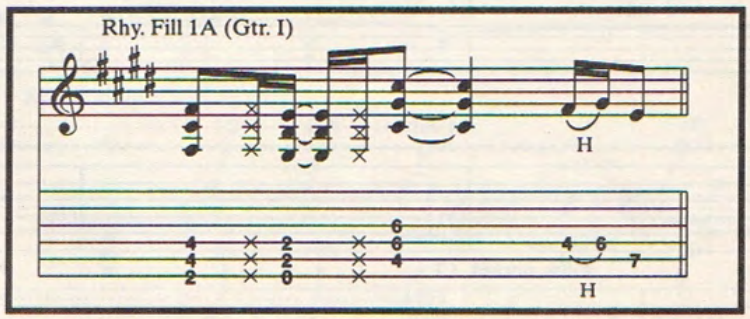
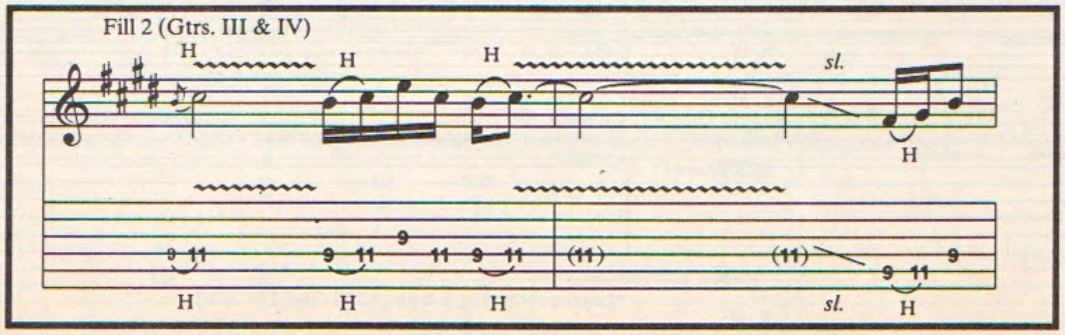

w/Rhy. Fig. 1A
(B5)
(C♯5)
(end Riff A)
P.M.
1st Verse
w/Rhy. Fig. 1A
N.C.(C♯5)
1. A bout of deep de - pres - sion.
Can't seem to
Riff B
w/Rhy. Fig. 1
move it for - ward.
My ly - ing eyes lie a - wake.


Half time feel
Chorus
w/Fill 1
(B5)
(C♯5)
C♯5
E5
Not sure what I am af - ter.
(end Riff B)
Rhy. Fig. 2 (Gtrs. I - IV)
F5
C♯5
N.C.
C♯5
E5
F♯5
E5
C♯5
N.C.
I nev - er died be - fore.
Can't live what hap - pened
(end Rhy. Fig. 2)
C♯5
E5
F♯5
C♯5
N.C.
yes - ter - day.
I nev - er stoned the crow,
Fill 1
*Gtr. III
Fdbk.
(8va)
Gtrs. III & *IV
Fdbk.
Fdbk pitch: E♯
*Gtrs. III & IV w/distortion.


w/Rhy. Fill 1A
(end half time feel)
C♯5
E5
F♯5
E5
C♯5
no.
(Gtr. I cont. in Rhy. Fill 1A)
Rhy. Fill 1 (Gtrs. II-IV)
H
sl.
H
mf
H
sl.
H
w/Rhy Fig. 1A & Riff A(Gtrs. III & IV)
N.C.(C♯5)
(B5)
(C♯5)
(B5)
(C♯5)
Riff A1 (Gtr. II)
H
H
w/Rhy. Fig. 1
Gtrs. III & IV substitute Fill 2
(Gtrs. III & IV resume Riff A)
(end Riff A1)
(B5)
(C♯5)
(B5)
(C♯5)
H
H


Rhy. Fill 1A (Gtr. I)
H
H


Fill 2 (Gtrs. III & IV)
H
H
H
sl.
H
H
H
H
sl.
H

2nd, 3rd Verses
*w/Rhy. Fig. 1A & Riff B

N.C.(C♯5) (B5) (C♯5) (B5)

2. Flip through end - less sto - ries. A life of
3. *See additional lyrics*

**Riff B1 (Gtr. III)

H

9 11 (11) (11)

H

**Riff B2 (Gtr. IV)

H

9 11 (11) (11)

H

*On D.S. Rhy. Fig. 1A is played by Gtrs. I, V & VI.
**On D.S. and when recalled, Riffs B1 & B2 are played w/variations ad lib.

*w/Rhy. Fig. 1

(C♯5) (B5) (C♯5)

a hand-writ - ten pain. No one can share this hurt that is mine,

Fdbk. *(8va)*

Fdbk.

(11) (11) (11)

Fdbk. pitches: C♯ G♯ E♯

Fdbk. *(8va)*

Fdbk.

(11) (11) (11)

Fdbk. pitches: C♯ G♯

*2nd time Rhy. Fig. 1 is played by Gtrs. I, V & VI.

(B5) (C♯5)

mine, mine.

(end Riff B1)

sl. sl.

(11) (11)

sl. sl.

(end Riff B2)

sl. sl. sl. sl.

(11) (11)

sl. sl. sl. sl.

Half time feel

Chorus

*w/Rhy. Fig. 2 (2 times)

C♯5 E5 F♯5 C♯5 N.C. C♯5 E5 F♯5 E5 C♯5 N.C.

I nev-er died be - fore. Can't be what hap-pened

*On D.S. Rhy. Fig. 2 is played by Gtrs. I - VI.

To Coda

C♯5 E5 F♯5 C♯5 N.C. C♯5 E5

yes - ter - day. I should - n't stone the crow, no.

Guitar solo

w/Rhy. Fig. 2 (3¾ times)

(end half time feel)

F♯5 E5 C♯5 N.C. C♯5 E5 F♯5 C♯5 N.C.

Ride on!

Gtr. V

w/distortion

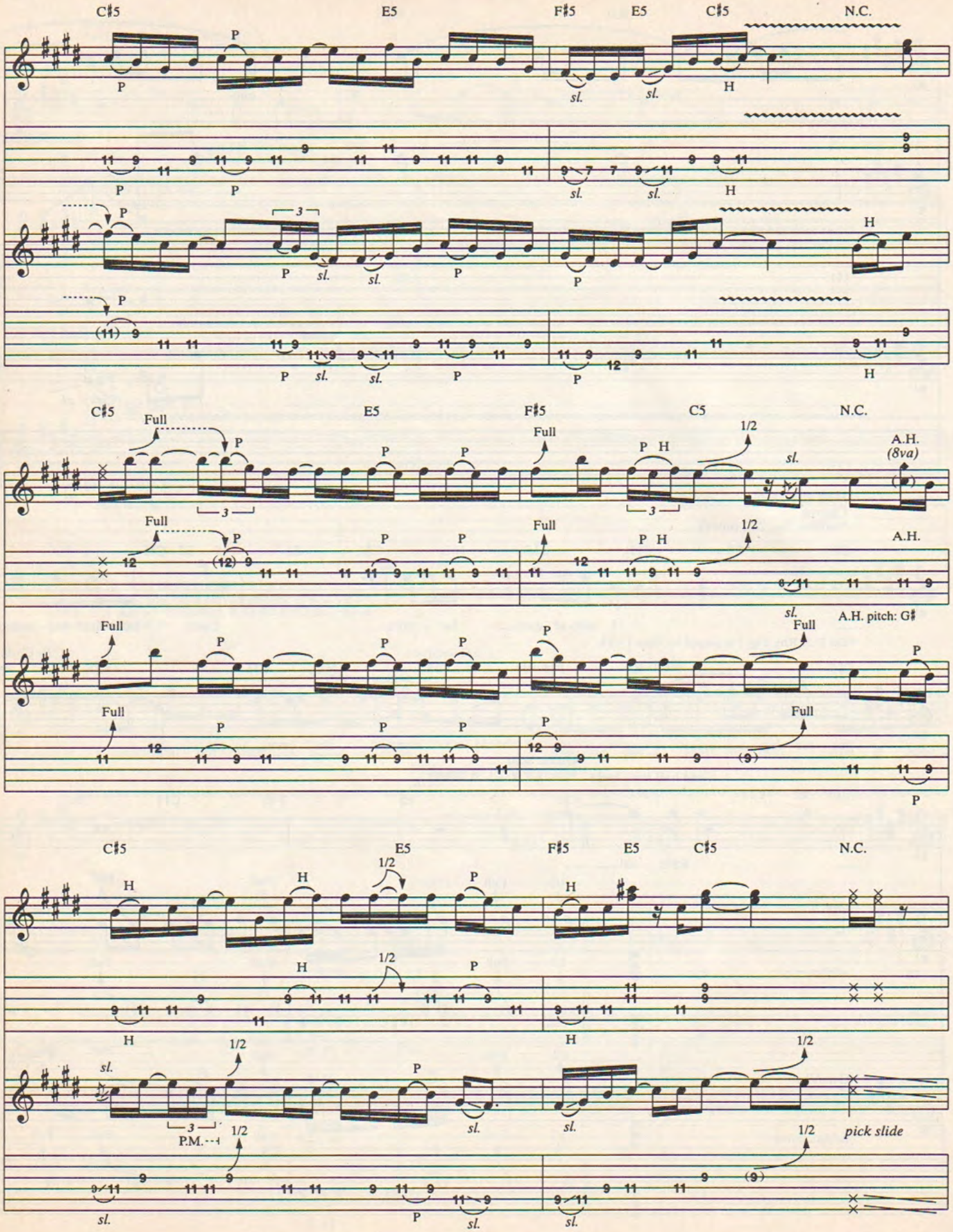
1/2 Full P H P Full H Full

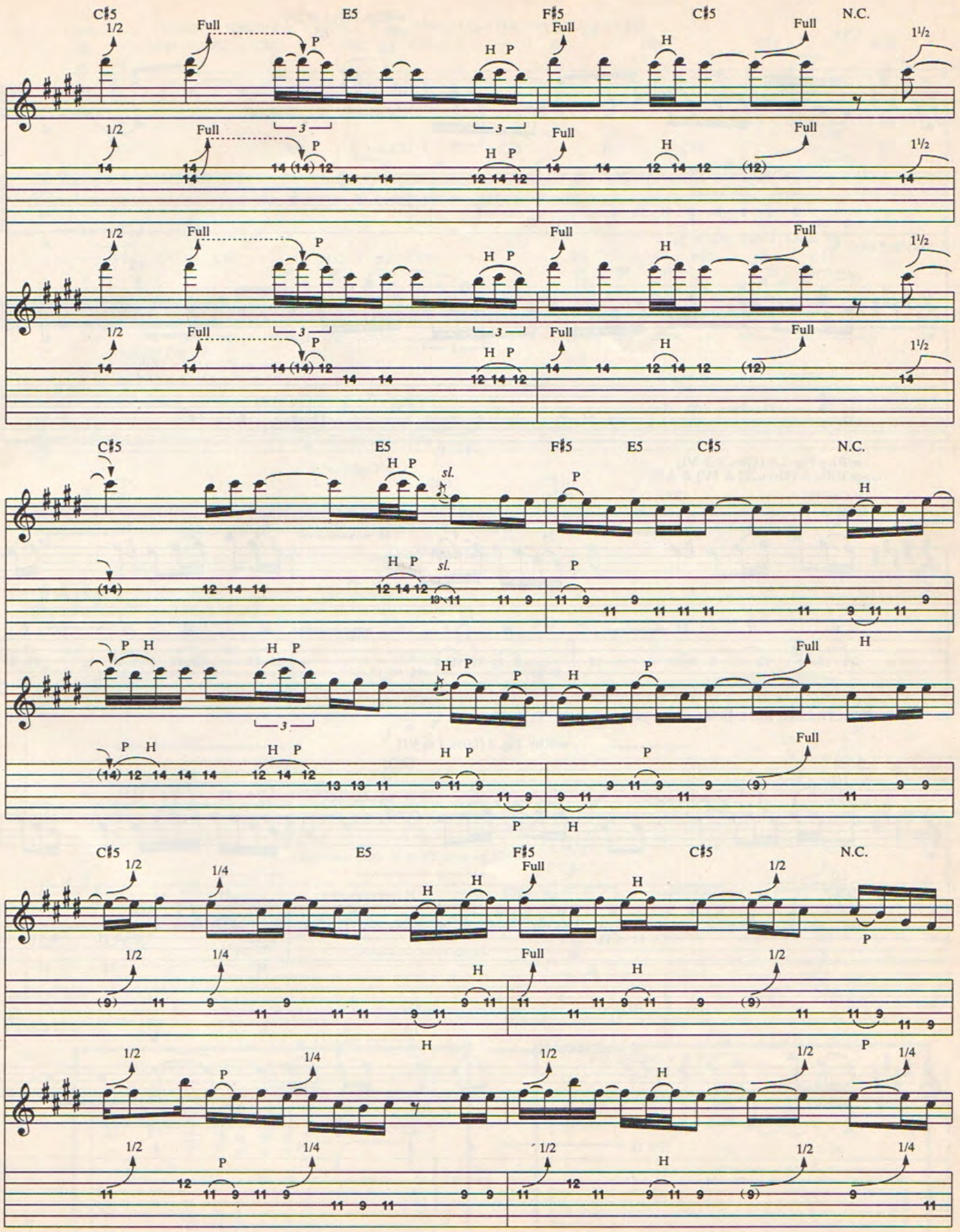
Gtr. VI

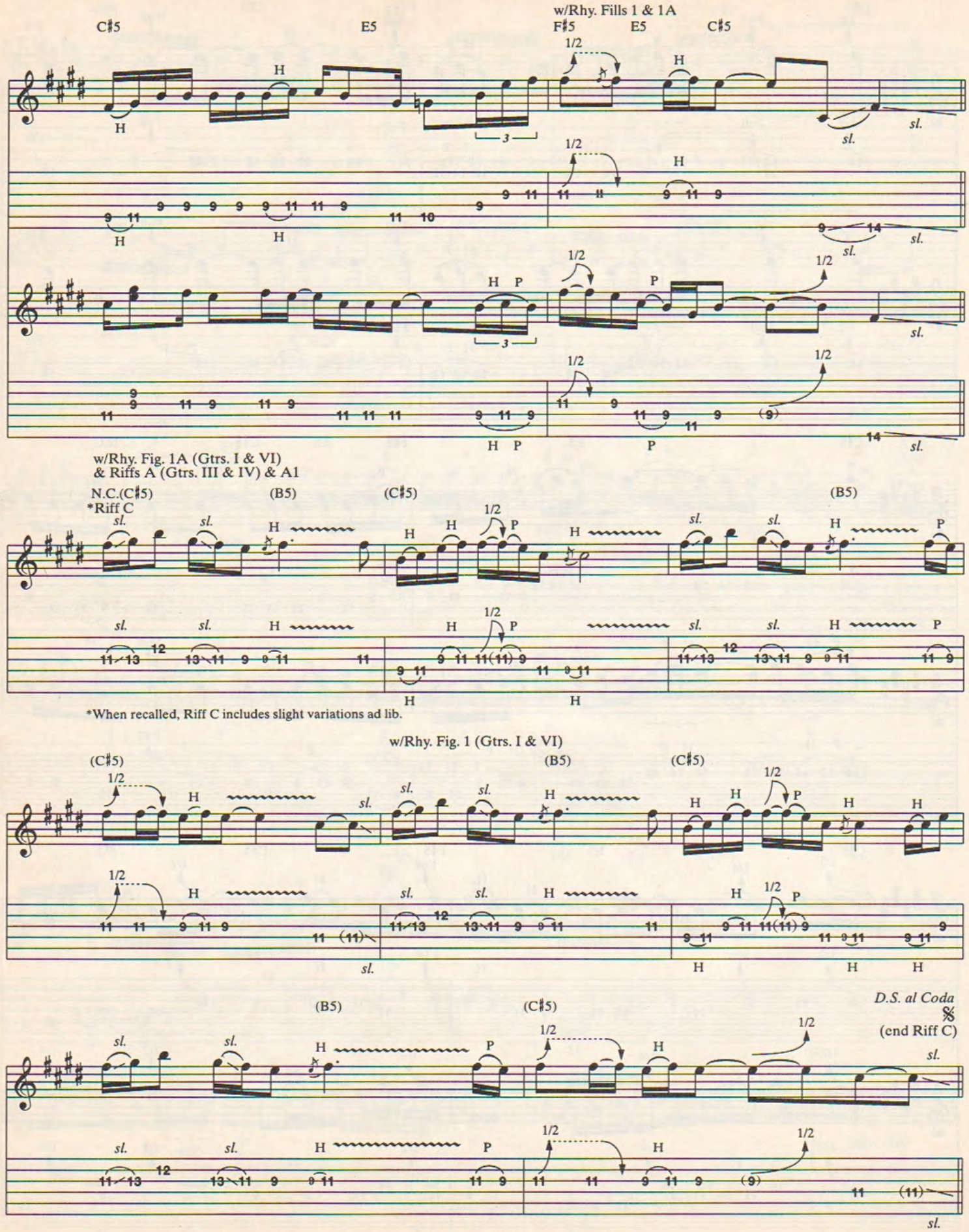
w/distortion

1/2 Full P H P Full H Full Full

Stone The Crow




C♯5
E5
F♯5
C♯5
N.C.
1/2
Full
P
H P
H
1½
sl.
1/4


C♯5
E5
w/Rhy. Fills 1 & 1A
F♯5
E5
C♯5
w/Rhy. Fig. 1A (Grts. I & VI)
& Riffs A (Grts. III & IV) & A1
N.C.(C♯5)
*Riff C
(B5)
(C♯5)
(B5)
*When recalled, Riff C includes slight variations ad lib.
w/Rhy. Fig. 1 (Grts. I & VI)
(C♯5)
(B5)
(C♯5)
(B5)
(C♯5)
D.S. al Coda
(end Riff C)

Coda

(w/last bar of Rhy. Fig. 2 (Gtrs. I - VI)) w/Rhy. Fig. 2 (1¾ times) (Gtrs. I - VI)

F♯5 E5 C♯5 N.C. C♯5 E5 F♯5 C♯5 N.C.

You too have died be - fore.

C♯5 E5 F♯5 E5 C♯5 N.C. C♯5 E5

It's more than less of yes - ter - day.

w/Rhy. Fills 1, 1A & 1B (end half time feel)

F♯5 C♯5 N.C. C♯5 E5 F♯5 E5 C♯5

I nev - er stoned the crow, stoned the crow, no, no.

w/Rhy. Fig. 1A
& Riffs A1 (1st 7 bars only),
B1, B2 & C (Gtrs. V & VI)

N.C.(C♯5) (B5) (C♯5) (B5)

w/Rhy. Fig. 1

(C♯5) (B5) (C♯5) (B5)

Half time feel

(C♯5) N.C.

Huh!

Gtr. II

Gtrs. I - VI

(2nd time Gtrs. V & VI cont. in Fill 3)

1. Full

Rhy. Fill 1B (Gtrs. V & VI)

Fill 3 (Gtrs. V & VI)

2.
w/Fill 3
Gtrs. I - IV
Full
(end half time feel)
Gtr. I
w/Rhy. Fig. 1A (1½ times)
w/Riffs A (Gtrs. III & IV) & C (Gtrs. V & VI) (both 1st 6 bars only)
N.C.(C♯5) (B5) (C♯5) (B5)
Gtr. II
Full
Gtrs. II - IV
(C♯5) (B5) (C♯5)
1/2 1/2 1/2
Gtrs. II - IV
*(B5) (F♯5) (E5) (C♯5)
Gtrs. V & VI
Gtr. I

*Chord symbol implied by bass.

Additional Lyrics

3. Same old city, same old pain.
No matter how I try,
No matter what I say,
I'm blamed, I'm shamed,
I'm judged unfairly.

3rd Chorus:
So now I've died before.
It feels as bad as yesterday.
I never stoned the crow. *(To Coda)*

BASS LINE FOR

STONE THE CROW

As Recorded by Down

(From the album NOLA/Elektra Records)

Transcribed by Steve Gorenberg

Words and Music by Philip Anselmo and Pepper Keenan

Tune down one whole step:

④=D ②=C
③=G ①=F

Moderate Rock ♩ = 106

Intro (Guitar) 𝄽

N.C.(C♯5) (B5) (C♯5) (B5)

mf

*Play w/slight wariations ad lib on repeats.

(C♯5) (B5) (C♯5) (B5)

1st, 2nd, 3rd Verses

(C♯5) N.C.(C♯5) (B5) (C♯5)

(Vocal:) 1. A bout of deep de - pres - sion...
2. Flip through end - less sto - ries...
3. Same old cit - y...

(B5) (C♯5) (B5)

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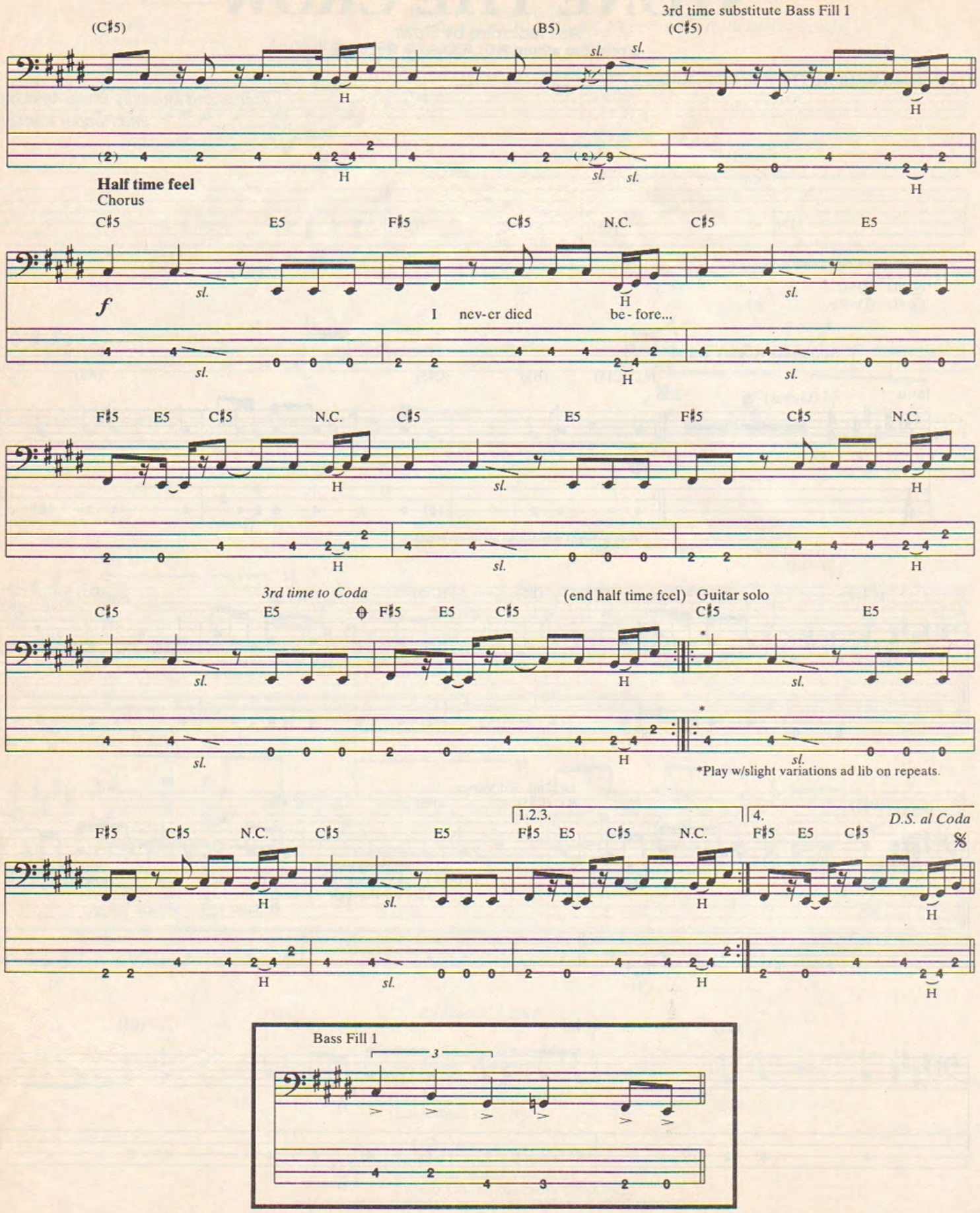
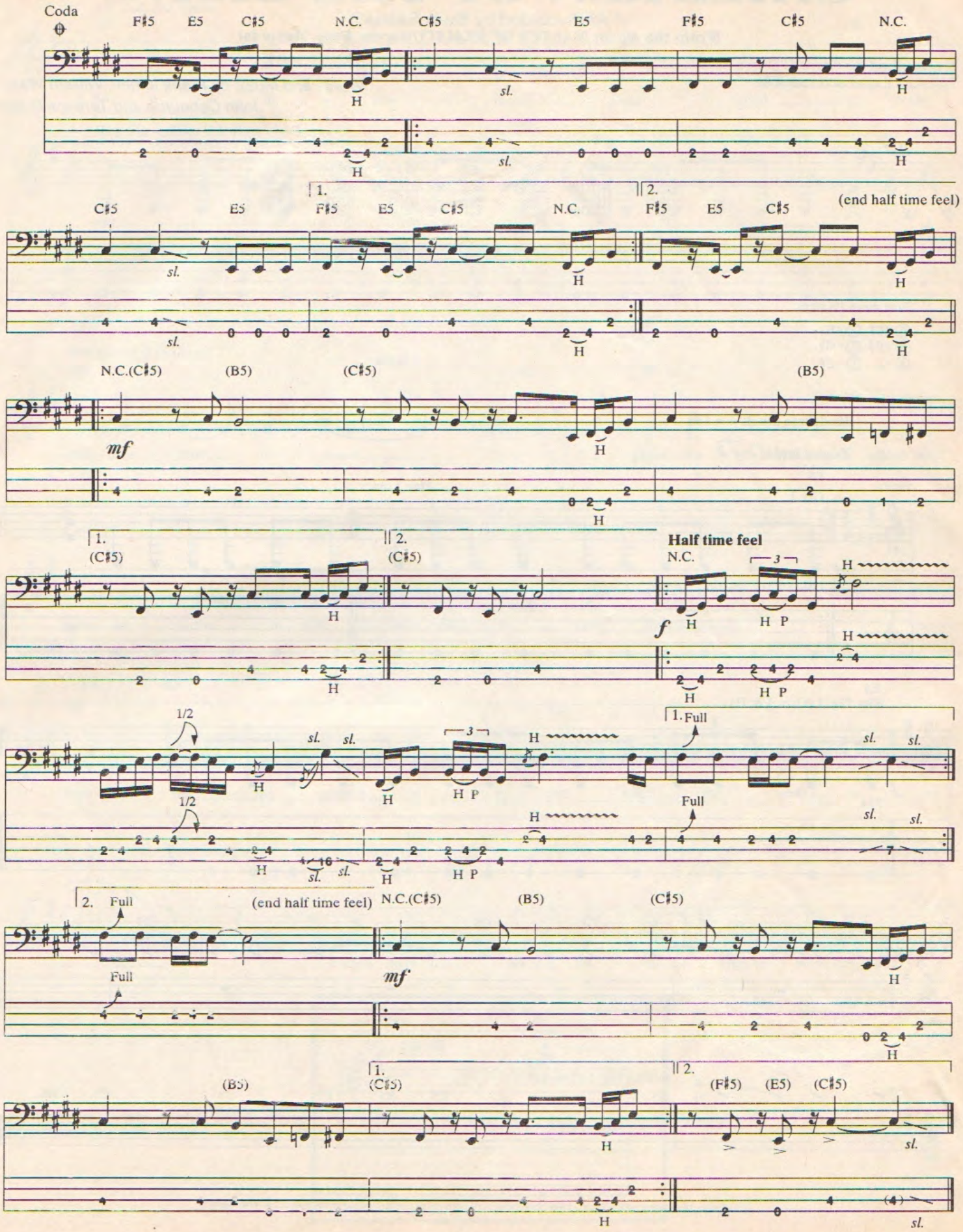

(C♯5)
(B5)
3rd time substitute Bass Fill 1
(C♯5)
Half time feel
Chorus
C♯5 E5 F♯5 C♯5 N.C. C♯5 E5
I nev-er died be-fore...
F♯5 E5 C♯5 N.C. C♯5 E5 F♯5 C♯5 N.C.
3rd time to Coda
(end half time feel) Guitar solo
C♯5 E5 F♯5 E5 C♯5 C♯5 E5
*Play w/slight variations ad lib on repeats.
1.2.3.
4.
D.S. al Coda
F♯5 C♯5 N.C. C♯5 E5 F♯5 E5 C♯5 N.C. F♯5 E5 C♯5

Bass Fill 1


Coda
F♯5 E5 C♯5 N.C. C♯5 E5 F♯5 C♯5 N.C.
C♯5 E5 F♯5 E5 C♯5 N.C. F♯5 E5 C♯5
(end half time feel)
N.C.(C♯5) (B5) (C♯5) (B5)
(C♯5) (C♯5)
Half time feel
N.C.
1/2
Full
(end half time feel)
N.C.(C♯5) (B5) (C♯5)
(B5) (C♯5) (F♯5) (E5) (C♯5)

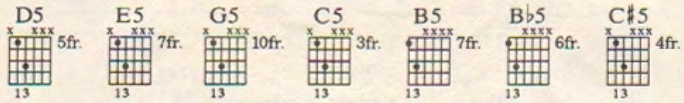
CHILDREN OF THE GRAVE

As Recorded by Black Sabbath
(From the album MASTER OF REALITY/Warner Bros. Records)

Transcribed by Kerry O'Brien
Tablature Explanation page 82

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

2-4-96



Tune down 1½ steps:

⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯

Moderate Rock ♩ = 146

Triplet feel (♫=♩³♪)

Intro
E5
Gtr. I
Play 7 times
mf
P.M.

E5
Rhy. Fig. 1 (Gtrs. I & II)
C5 B5
f
P.M.

Gtrs. I & II
D5 E5 G5 C5 D5
sl.

sl.
w/Rhy. Fig. 1 (2 times)
E5 C5 B5 E5 C5 B5

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1st, 2nd, 3rd Verses
E5 w/Fill 1 G5

1. Rev - o - lu - tion in their mind, the
2. 3. *See additional lyrics*

Rhy. Fig. 2 (Gtrs. I & II)

P.M.

w/Rhy. Fig. 2 (6 times)
E5 w/Fill 1 G5 E5

chil - dren start to march a - gainst the world in which they

w/Fill 1 G5 E5 w/Fill 1 G5

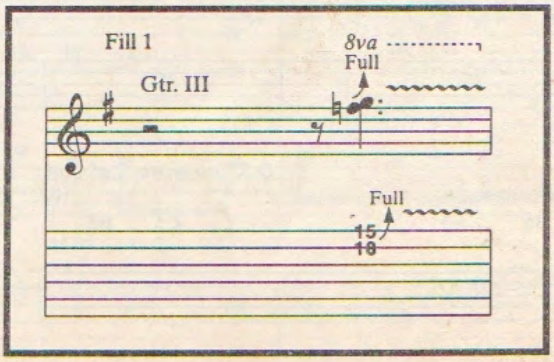
have to live in. Oh, the hate that's in their hearts. They're

E5 w/Fill 1 G5 E5

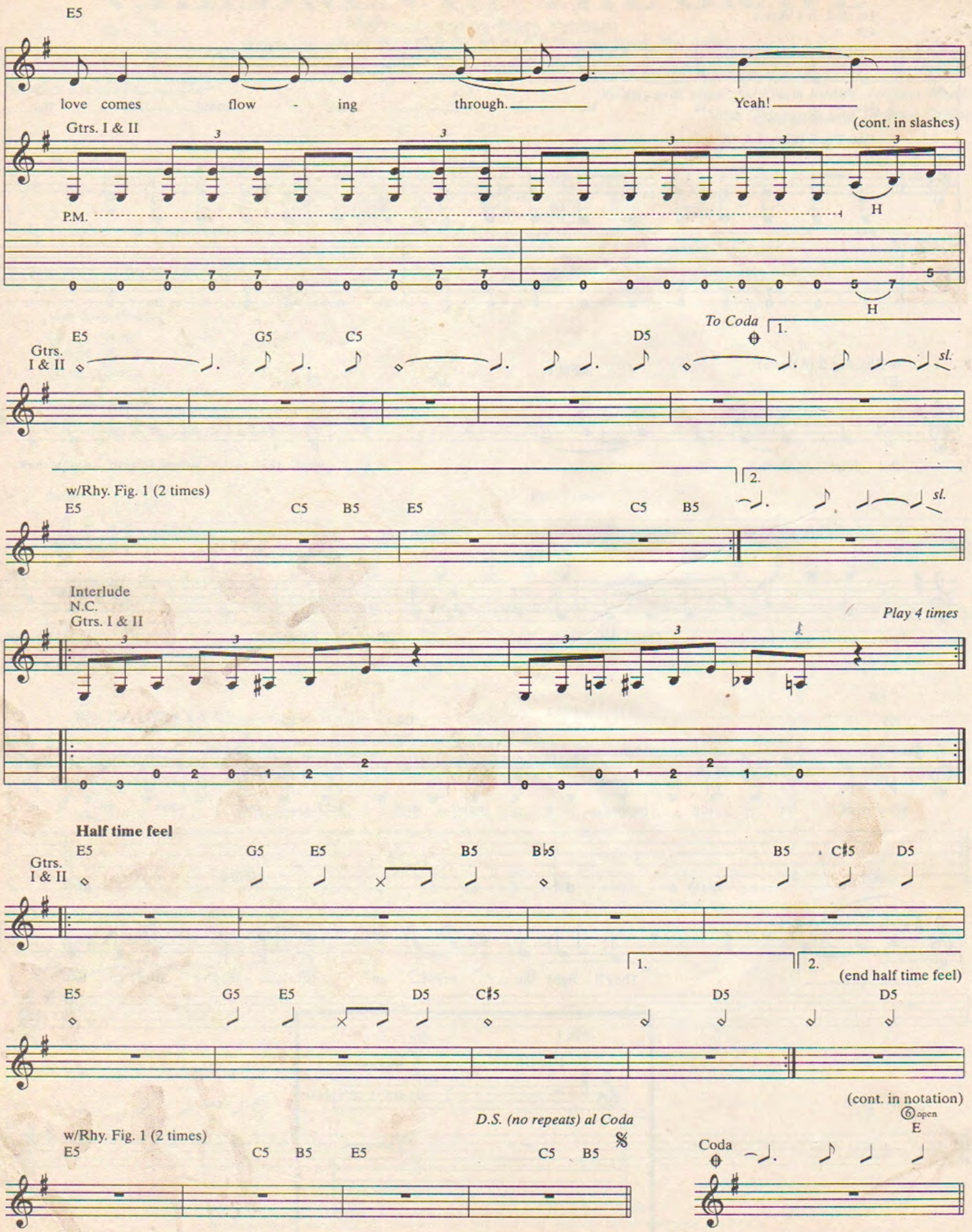
tried of be - ing pushed a - round and told just what to do.

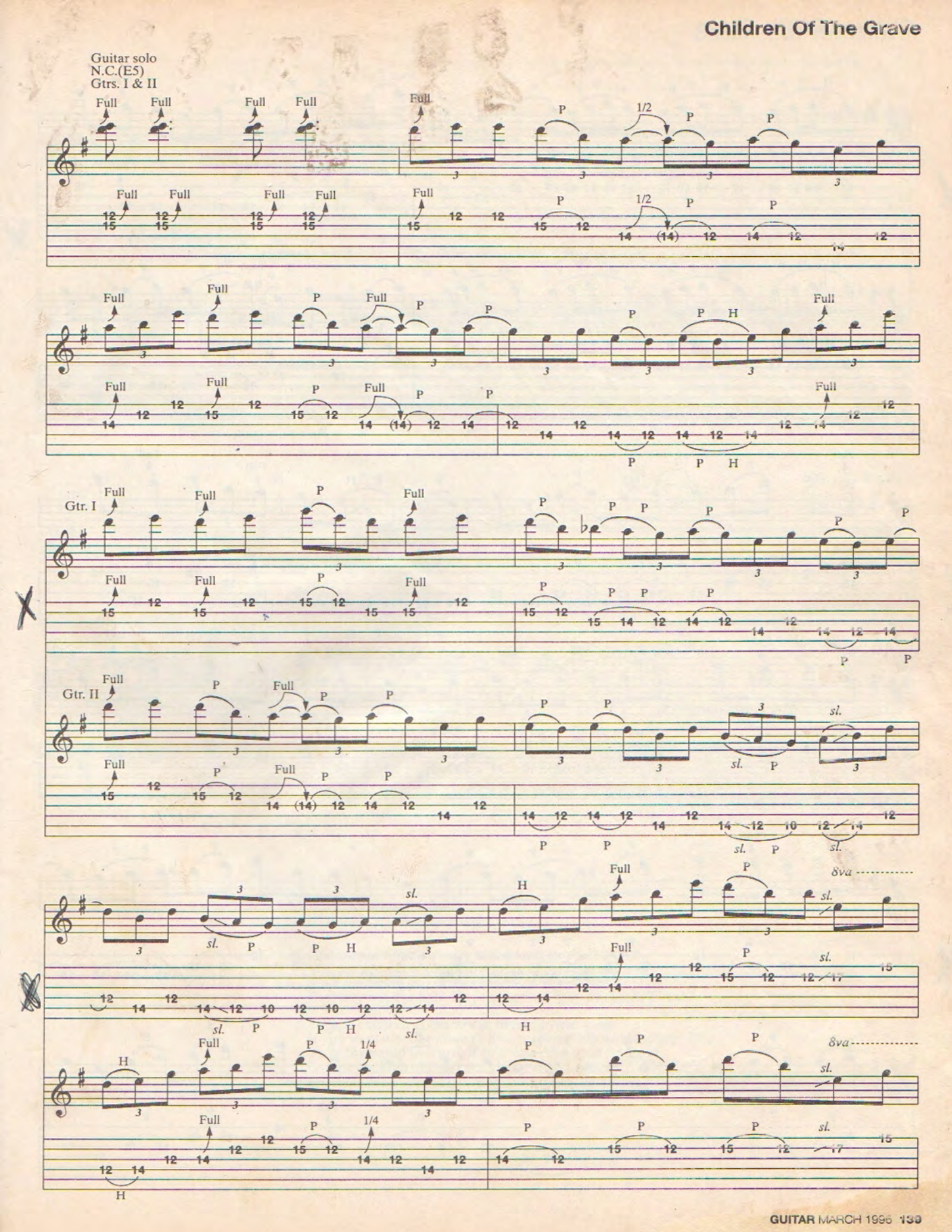
w/Fill 1 G5 E5 w/Fill 1 G5

They'll fight the world un - til they've won and

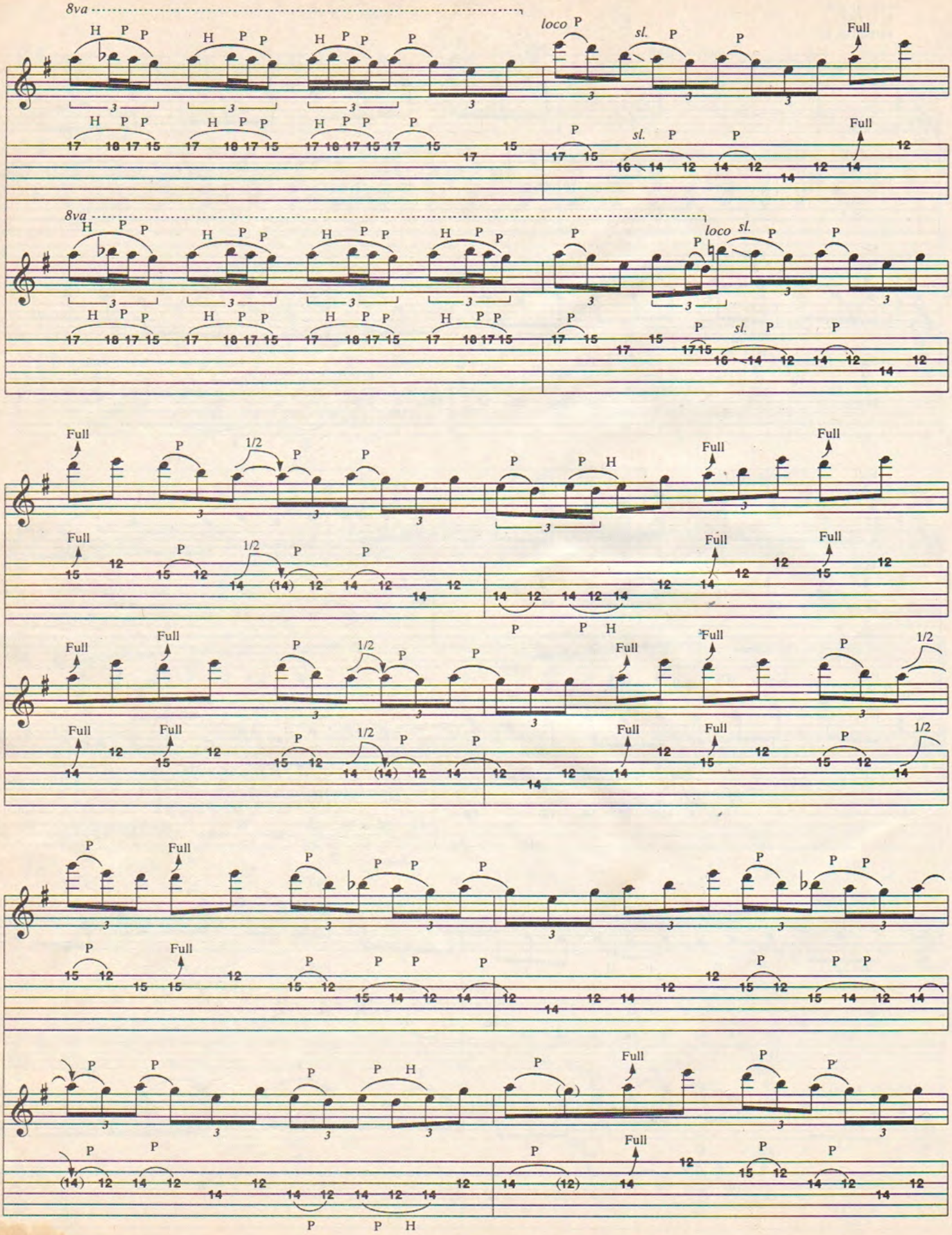


Children Of The Grave




Guitar solo
N.C.(E5)
Gtrs. I & II
Gtr. I
Gtr. II
8va

Children Of The Grave



(cont. in slashes)

(cont. in slashes)

Gtrs. I & II

E5 G5 C5 D5

(Gtrs. I & II out)

N.C.
Gtr. III

8va

Play 3 times

Full

*w/trem. bar effects ad lib

N.C.

E5

**(Whispered:) Children of the grave.

*Dives, vibrato, etc. (Gtrs. I & II)

**Repeat ad lib.

Additional Lyrics

2. Children of tomorrow live in the tears that fall today.
Will the sunrise of tomorrow bring in peace in any way?
Must the world live in the shadow of atomic fear?
Can they win the fight for peace or will they disappear? Yeah!

3. So, you children of the world, listen to what I say.
If you want a better place to live in, spread the words today.
Show the world that love is still alive. You must be brave,
Or you children of today are children of the grave. Yeah!

BASS LINE FOR

CHILDREN OF THE GRAVE

As Recorded by Black Sabbath

(From the album MASTER OF REALITY/Warner Bros. Records)

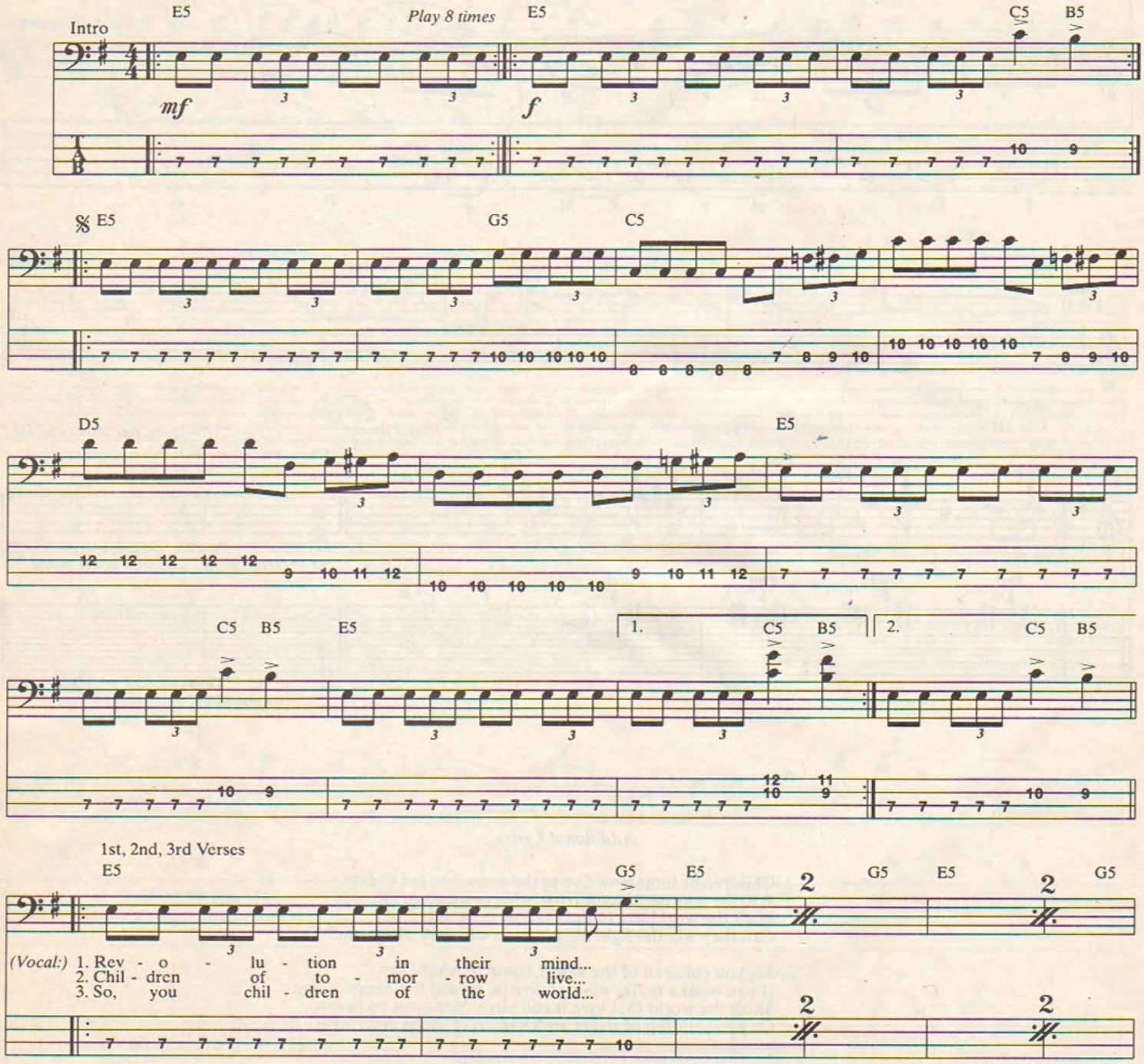
Transcribed by Steve Gorenberg

Words and Music by Frank Iommi, William Ward, John Osbourne and Terence Butler

Tune down 1½ steps:
④=C♯ ②=B
③=F♯ ①=E

Moderate Rock ♩ = 146

Triplet feel (♫=♩³♪)



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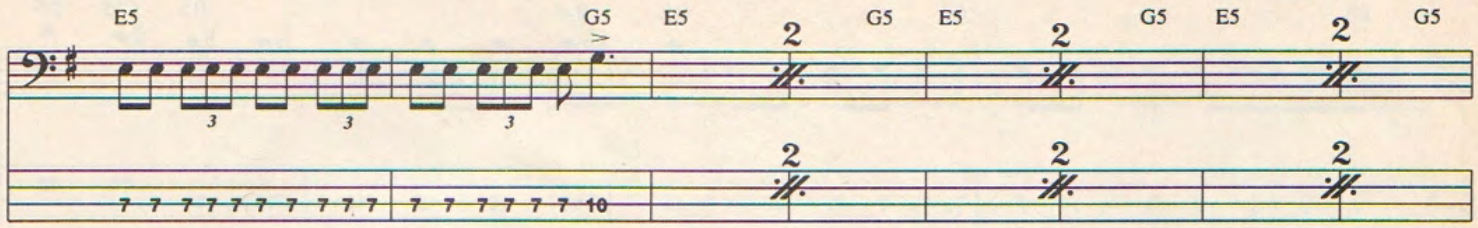
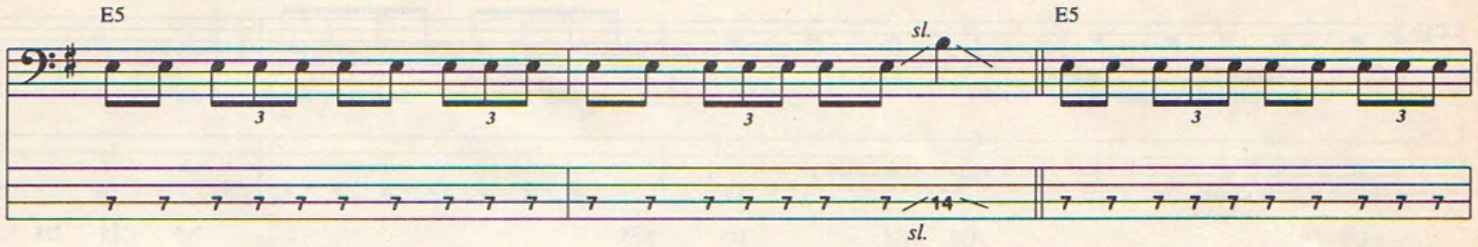
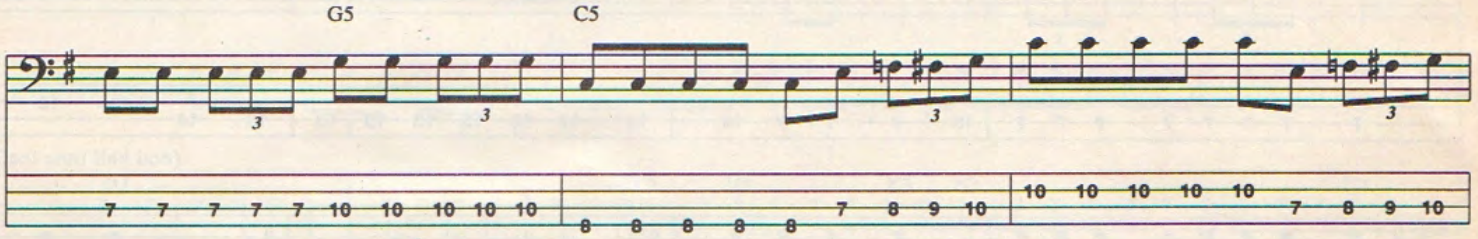
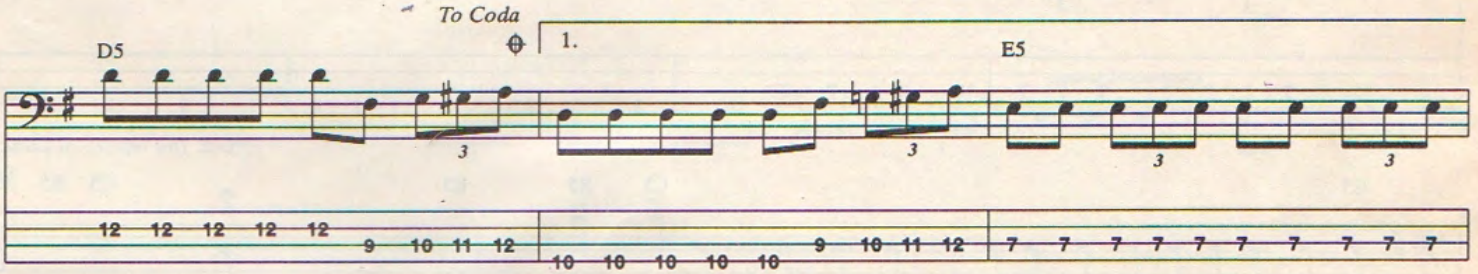
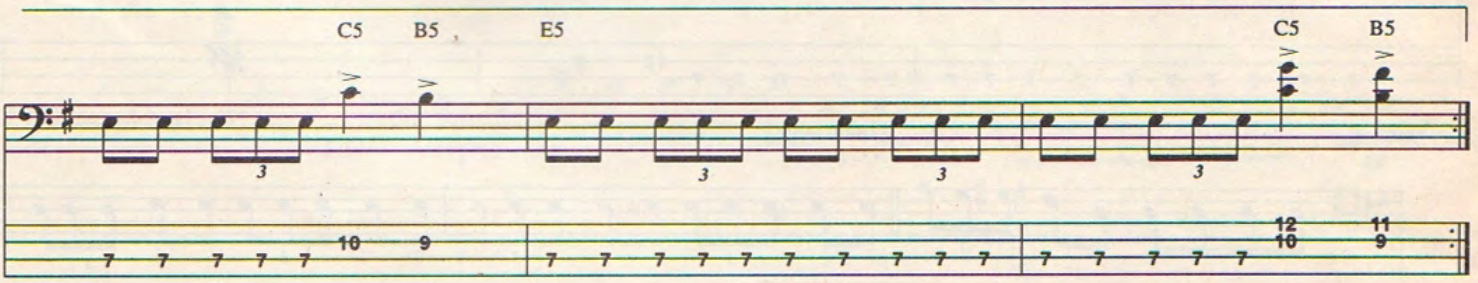
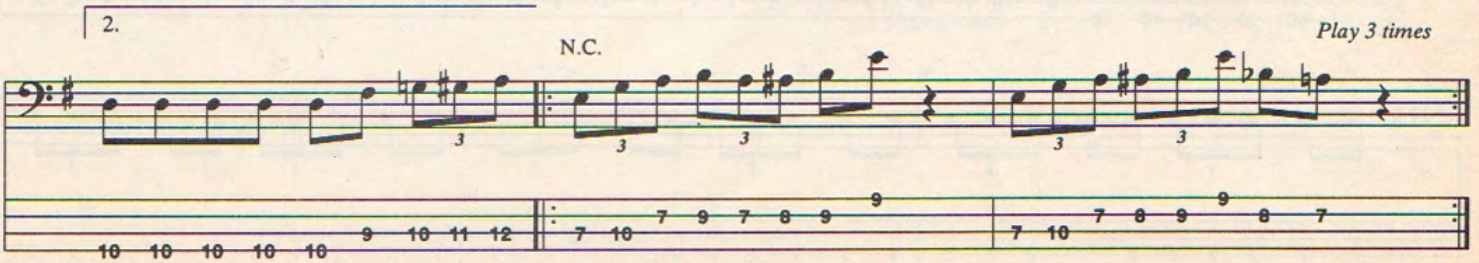

E5
G5
E5
G5
E5
G5
E5
G5


E5
sl.
E5
sl.

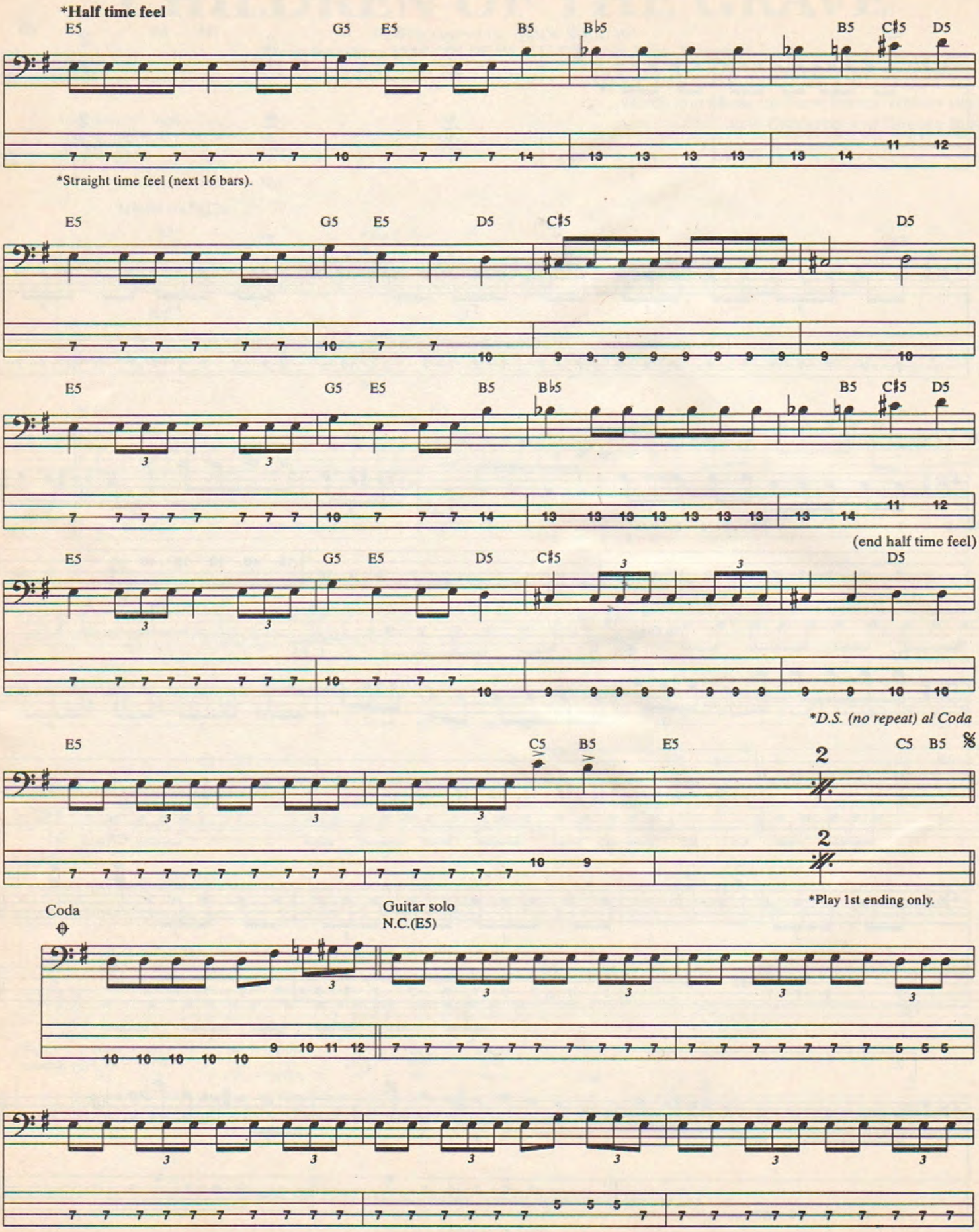

G5
C5

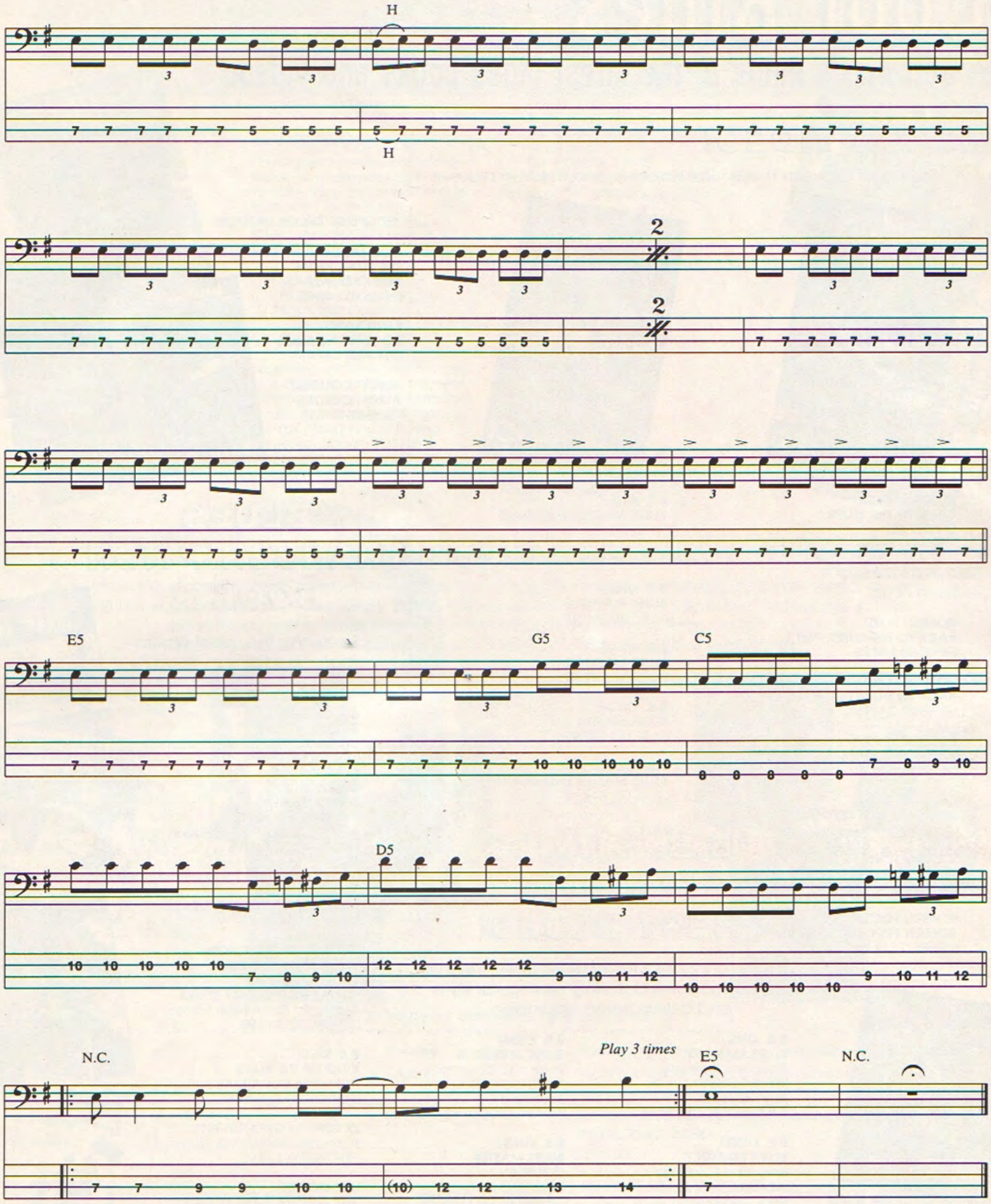

To Coda
D5
1.
E5


C5
B5
E5
C5
B5


2.
N.C.
Play 3 times

Children Of The Grave




H
H
2
2
E5
G5
C5
D5
N.C.
Play 3 times
E5
N.C.

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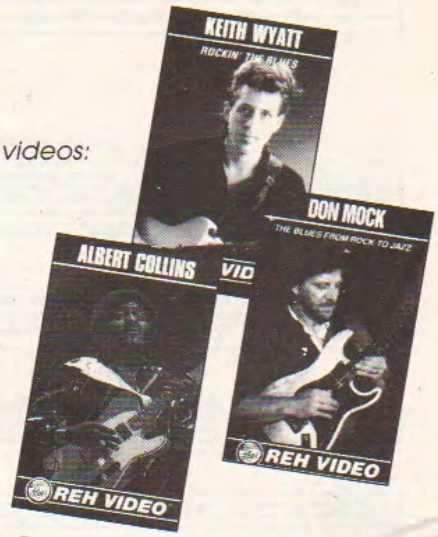

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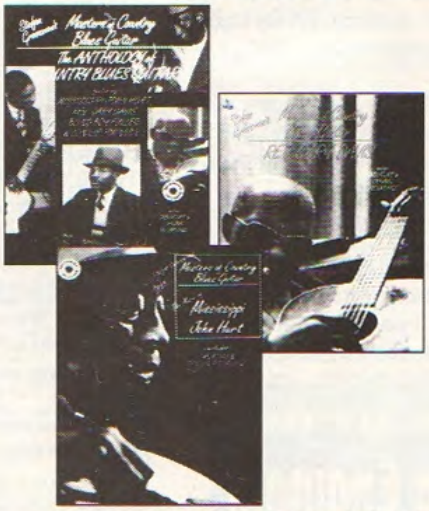

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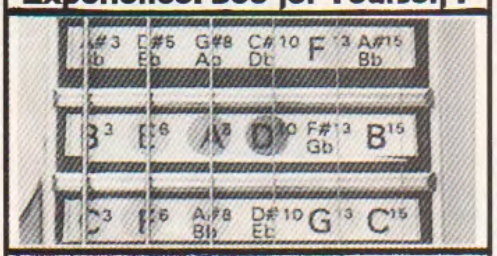

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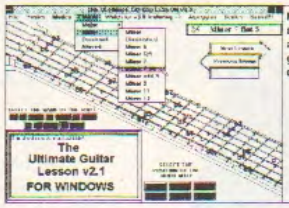

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by Eric Mangum

AN EFFECTS PRIMER (Part 2)

Last time, we discussed the first five effect types of the basic nine. For review, here again are the categories: Compressor, Distortion, Wah/Envelope Filter (Auto-Wah), Delay. This month we discuss the last five, which occur at the end of your signal chain (from guitar to amp).

CHORUS/FLANGER

These effects are sometimes called "Modulation Delay" effects because the effect is created by modulating or very slightly wavering the delay time. The delay time of a Chorus or a Flanger is very short—5 to 40 milliseconds. This creates a swirling, shimmery effect. Most Choruses have a Depth or Width control, a Speed or Rate control, and possibly a Delay Time control.

PHASE SHIFTER

This whooshy, three-dimensional effect does to your sound what those weird-shaped mirrors at the amusement park do to your reflection. Phasing is created by taking a portion of the signal and feeding it back into the incoming signal at a different phase. The controls are usually Depth or Sensitivity for the amount of effect, Rate or Speed, and Regeneration.

REVERB

Reverb is that effect that simulates environment. No, not wetlands or the desert, but the type of place you want to sound like you're in. A Room type reverb can make you sound like you're playing in your bathroom at home, or a high-school auditorium. Hall reverbs are more spacious and have longer decay times. They may sound like Carnegie Hall or even a sports arena (ah, the big time!). Most amps come with a reverb of some kind, and the only control over it is the Reverb control. External reverb effects controls include Decay Time, Damping Factor (which basically rolls off the high frequencies), and a Reverb Type which selects between a Room, Hall, Reverse, or Gated reverb.

EQUALIZER

An equalizer in your signal path can make the difference in your sounding like an AM radio inside a cardboard box, and an expensive CD player. However, like a reverb, EQ can easily be overused. Listen carefully to how the effect of boosting and cutting certain frequencies changes your overall sound. Graphic EQs have fixed frequencies and a slider for controlling each frequency. The other type of EQ is called Parametric and has one knob for selecting the frequency you wish to boost or cut and another for the amount of boost or cut you want to apply. A 3-band Parametric EQ would have a minimum of 6 knobs: three for selecting the frequencies, and three for boosting and cutting those frequencies.

NOISE GATE/NOISE REDUCTION

A noise gate is simply a box that shuts off the output when your signal level goes below a certain point. Noise Gates may have only a Gate or Threshold control. Some have Attack and Release controls, like compressors do. A few noise gates have a Hysteresis control which varies the point at which the gate opens (when the signal level goes up) and closes (when the signal level goes down).

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Guitar Picks

by Pete Prown

Loud and Proud
Rocktron Piranha MIDI Guitar Preamp ($999)

Famed for their formidable crunch tones, Rocktron preamps now take another leap forward with the Piranha. The device is fueled by two 12AX7 preamp tubes running at high voltage, which renders excellent dynamics and high headroom. Its "amp-like" faceplate sports real knobs, allowing players to dial in the desired amounts of bass, mids, treble, gain, and output level. The Piranha has three basic modes—Clean, Classic Overdrive, and Modern Tube—from which it builds 99 user-tweakable presets. Other perks: stereo parallel-effects loop with mix control, stereo XLR direct outputs, and HUSH noise reduction. Just hook this puppy up to your favorite power amp and either a 2x12 or 4x12 cab, and prepare to vaporize your audience.

ROCKTRON, 2870 Technology Dr., Rochester Hills, MI 48309 (810) 853-3055

Kurt's Legacy
Fender Jag-Stang ($619.99 + $155 case)

A proponent of vintage Fender Jaguars and Mustangs, Kurt Cobain once took photos of his favorite Jag and Mustang, cut them in half, and then taped the two shots to make a new guitar: the Jag-Stang. Now, two years after his death, Fender has released the Jag-Stang for garage rockers everywhere. The extra-funky guitar sports a 24" scale, 22 frets, a humbucker in the neck, a traditional Fender vintage single-coil pickup at the neck, and a floating bridge with tremolo. Each pickup also has its own three-position slide switch, with the neck-pickup switch offering a selectable out-of-phase mode. The Jag-Stang is available in Fiesta Red and Sonic Blue. Just think of Kurt when you peel off a big, power-A riff on one.

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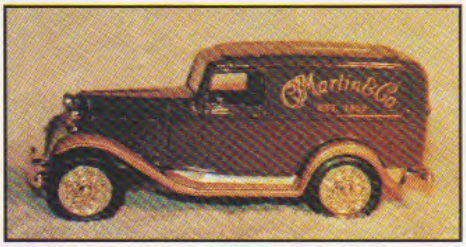

A Martin on the Go
DB Collectibles "Great Guitar" Series ($29.95)

Talk about a Martin of a different color. DB Collectibles has released a diecast, 1:25-scale bank mobile with the Martin logo right on the side. It's part of DB's "Great Guitar" series, which will produce a new model every few months. This first Martin car is a replica of a 1932 Ford Sedan and will run in a limited edition of 5,000 banks.

DB COLLECTIBLES, 1064 Patrick Ct., Kingsport, TN 37660 (423) 247-9920

Bari Cool
Chandler 555 Baritone Guitar ($1,699)

Hey guitarists, now you can get down 'n dirty like bass players do. Try a baritone guitar, such as Chandler's groovy 555. This 30.5"-scale axe is tuned to low A and features twin Chandler Lipstick Tube pickups, a custom tremolo, and a custom active circuit to give it a rich, resonant tone. This photo shows a 555 that was custom-made for Cheap Trick's Tom Petersson, who uses the axe for writing tunes that fall between the range of guitars and basses. Chandler also makes baris that can be tuned to either B or a full octave down from a guitar. If you haven't played a baritone before, you owe it to yourself to jam on one ASAP. You'll never be the same guitarist again.

CHANDLER
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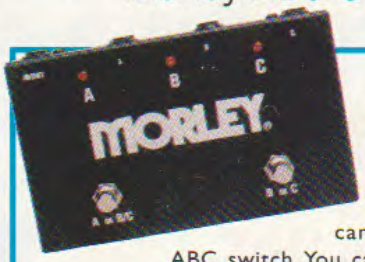
Three-Way Intersection
Morley ABC Switch ($75)



Want to hook your guitar up to three amps, or have three guitars going into one amp? Well, now you can, thanks to Morley's ABC switch. You can also use it to jump between mixers, preamps, keyboards, tuners, synthesizers, and more, or use it in your home studio. There's also a two-way version of the pedal called the ABY, which goes for $56. Clearly, either pedal will send your guitar signal in new directions.

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Pete Prown is the author of the Modal Riffs For Guitar *CD/instructional book (Cherry Lane), and a heckuva good dancer. He specializes in the meringue.*

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Open Ears

by Steve Morse

TRANSLATIONS

We've all read articles that begin with a definition from Webster's Dictionary, but something tells me that Webster never spent much time on the road. So, here's my attempt to define and translate some common music-business phrases you may hear.

Record Contract Imminent Usually this phrase is found after "Guitarist Wanted" on a bulletin board. It means that after they get a guitarist there will be almost enough people to actually begin rehearsals for their first gig ever.

Trust me This is what people who don't create music tell you after they've convinced you to make some kind of uncomfortable change to your music. It translates to a common phrase that can't be printed in this magazine.

Net Royalties Fictitious term used in record contracts—no such thing for artists that don't hit high chart numbers.

Recoupable Expense A term used to describe why there's no Net Royalties.

Indemnify What you do when you sign 80 pages of legalese that say it's all your fault if they don't make a lot of money off of you.

Discover What they did to you when you make them a lot of money.

Negotiating the Contract A process that's basically done in five minutes when the head of Legal Affairs asks the president of the label what amount he's going to sign the band for. It then takes corporate lawyers weeks to commit it to paper.

I got it in one take I got it after spending all day in the studio.

2 p.m. rehearsal 4 p.m. rehearsal.

Hey guys, I'll be back to finish practicing after I get some pizza See you tomorrow.

That guy can only play fast and he has no emotion I can't play fast.

That guy is totally boring I wish I could get my guitar to sound like that.

We can make it to the next gig by morning We can make it to the first gas stop by morning since it'll take forever to get everyone in the vehicle.

Last night I had to drive the whole way myself It was a 50-mile trip.

Hey guys, I figure it's time we started playing some of my songs, too! I'll be fired shortly.

It's only five sets each night. No problem. The last guitarist in the band went nuts.

The record is not selling well (This is the only music-business phrase that does not require translation.)

If you don't think I'm doing such a great job managing your career, then just go get someone else! If you read your contract carefully, you'll see that I've got you by the balls.

The soundboard just crapped out on me The reason your mic was off is that I forgot to un-mute it.

It'll sound a lot better when the people come in Soundcheck is over.

The club owner said he'd provide a ride for us back to our rooms Call a cab.

The club owner said we had a good night and he wants us back The club owner must be new to the business.

The club owner said he lost money, but he wants us to come back on the next trip The club owner made good money and is not new to the business.

It's a routing date. It's right on the way to your next gig It's going to pay less than your expenses for that day.

It's a career date. It's great exposure You're playing for free.

It's the hottest club in town. There's always record-company people there checking out new bands You're going to pay to play.

You'll be playing for a percentage of the door Keep the guest list down to a reasonable number so you can buy gas to get home.

Improvising Finding a way to fit all your equipment in your mom's car after your van breaks down.

Special Thanks What musicians give when they realize they're speaking the only universal language.

Bill Kanerva

Steve Morse is one of the busiest guitarists in the industry. He is currently recording and performing with the Steve Morse Band, pursuing various solo projects, and still has time to be the lead guitarist in Deep Purple.

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Randy Rhoads cover
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Page/Van Halen cover
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How To Score cover
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9502 FEBRUARY 95
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9503 MARCH 95
Eddie Van Halen cover
Page and Plant (Led Zeppelin) Wonderful One • Ted Nugent-Free-For-All • Van Halen-Don't Tell Me (What Love Can Do) • Veruca Salt-Seether • Extreme-Midnight Express

9504 APRIL 95
Slash & Gilby cover
Candlebox-Cover Me • Slayer-Serenity In Murder • Sponge-Plowed • Steve Howe/Yes-Tales From Topographic Oceans • Van Halen-Cathedral

9505 MAY 95
50 Heaviest Riffs Of All Time cover
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Women Guitarists cover
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Jimmy Page cover
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9509 SEPTEMBER 95
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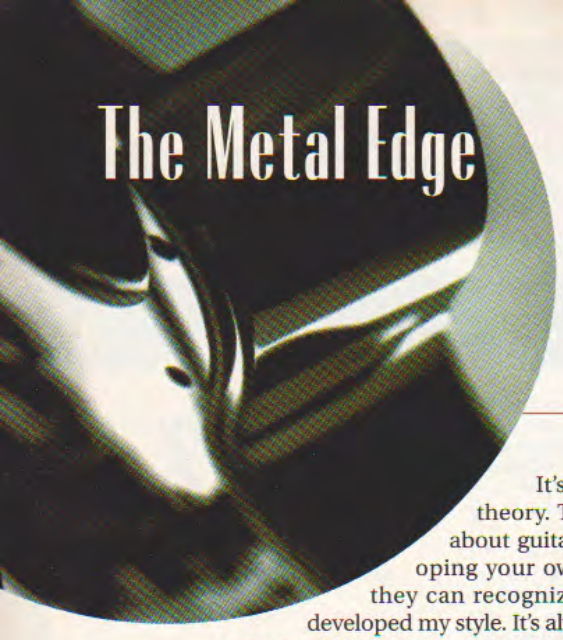


The Metal Edge

by Alex Skolnick

BROADENING YOUR HORIZONS

It's time for a break from music theory. This month, let's talk in detail about guitar playing, in particular, developing your own style. People often tell me they can recognize my playing, and ask how I developed my style. It's always flattering, and comes a bit as a surprise, because style is not something I consciously work on. Developing a style should happen naturally, but one of the most important elements (aside from dedicated practice) is to have broad horizons when it comes to listening to, learning, and appreciating music. There are many steps you can take to broaden your horizons. Here are a few of the most important ones:

1. Don't pay attention to just the popular guitarists. For one thing, copying guitarists of the moment will make you sound like many others, since they're all learning the same licks. Many of the greatest guitarists are unknown to the music community at large. Often there are really good local guitarists lurking around town, especially if you live in a well-populated area. Also, there is a whole slew of lesser known guitarists, with albums out, who should not go unnoticed. Some personal favorites: Jimmy Herring (Aquarium Rescue Unit), Birelli Lagrene, Danny Gatton, The Hellecasters (Jerry Donahue, Will Ray, John Jorgenson), Charlie Hunter, Bill Frisell, Scott Henderson, and Pat Martino. You probably won't be seeing these guys on MTV anytime soon.

2. Listen to different styles of music. It's too easy to lose sight of good music; for example, a lot of us grow up with the idea that anything that's not "rock" (particularly jazz or classical) is boring, that it seems like our parents' music. I too used to think this, and the very reason I got into hard rock/heavy metal was that it represented rebellion. There's nothing wrong with this. But if you want to be a more serious musician, you're going to have to learn to appreciate more serious music.

When you're young, music is often the force that unites an entire social scene. Back in high school, most of my friends and I had long hair, leather jackets, and listened to Judas Priest, Scorpions, and a new group called Metallica. Today, a lot of high schoolers hang out in the same type of social situations, except they have short, spiked hair and baggy clothes, and listen to groups like Green Day and Smashing Pumpkins. That's fine, but it's important to step outside of your particular movement when it comes to listening to music, even though you're subject to peer pressure.

3. Go beyond your current favorite players. Guitar playing didn't start with Van Halen, even though he inspired many of us to pick the instrument up. While it's fine to be influenced by '80s and '90s players, realize that most of them were inspired by another set of players when they were growing up. One thing that has definitely helped me is learning about the influences of my favorite players, and their influences, and so on. Many guitarists have inspired wider interest in other musicians by citing them as influences. For example: Michael Schenker (Jeff Beck, Leslie West), Jimi Hendrix (B.B. King, Muddy Waters), Jeff Beck (Roy Buchanan, Les Paul), Al Di Meola (John McLaughlin, John Coltrane), John McLaughlin (Miles Davis, Charlie Parker), etc. The list goes on.

4. Listen to players of other instruments. Many amazing players don't play the guitar. So what? You can still get a lot of licks, grooves and other ideas listening to bassists, keyboardists and horn players. Following are a handful of recommendations:

Bass: Besides Flea and Les Claypool, check out players like Otiel Burbridge (Aquarium Rescue Unit), Victor Wooten (Bela Fleck & The Flecktones), Jaco Pastorius, Stanley Clarke, Marcus Miller, Daryl Jones, John Patitucci, Michael Manring, and Stu Hamm.

Keyboards/Piano: Before keyboards and piano took a PR nosedive in the '80s with the advent of "pop" fusion and "lite" metal, they were often found in rock, jazz and fusion as dynamic, exciting musical tools. Check out Chick Corea (especially with Al Di Meola in Return To Forever), Thelonious Monk (jazz legend whose fans include Jeff Beck and Henry Rollins), Joe Zawinul (Weather Report), Joey DeFrancesco (20-something virtuoso), Herbie Hancock (*Headhunters*), Jan Hammer (with Jeff Beck, John McLaughlin), John Lord (Deep Purple), and Rick Wakeman (Yes).

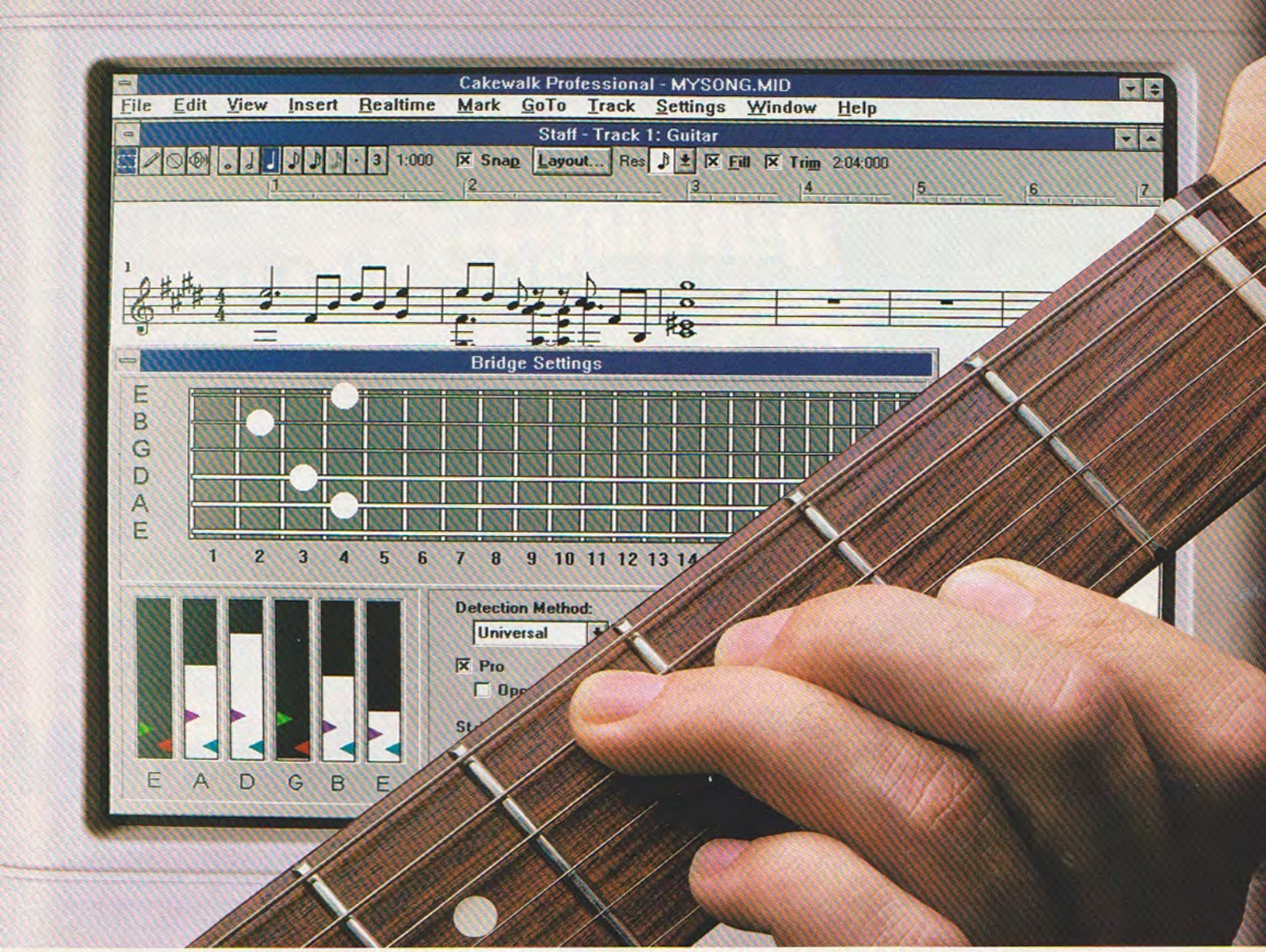
Horns: Miles Davis (rock fans should start with *Aura*, *We Want Miles*, and *Decoy*, which feature guitarists John McLaughlin, Mike Stern and John Scofield, respectively), The Brecker Brothers (funky and dynamic with the energy of hard rock—coined the term "heavy metal bebop"), John Coltrane (saxophone genius), and Wayne Shorter (especially with Weather Report or Miles).

5. Copy others' phrases exactly. At first, this probably sounds like it would be defeating the purpose of sounding original, but it's not. Copying phrases helps develop your ear and your sense of timing and feel for the music. In the long run it will help you in the development of your own phrases. Most well-known artists have practiced by learning the phrases of others, and many still do it. Van Halen has professed to learning all of Eric Clapton's Cream solos at one time or another. John Coltrane was known to run through entire Charlie Parker solos as part of his warm-up routine. Eric Johnson has said he still gets inspiration from studying Jimi Hendrix's playing. The more players you learn phrases from, the better. But just because you learn their phrases doesn't mean you have to copy everything else about them.

It is one thing to learn the phrases of different artists, mix and match, and use their influence to develop your own voice. But it is another thing entirely to copy someone's material, songwriting style, feel, tone, gear, clothes, etc. One is innovation, the other is imitation.

Steve Jennings

Alex Skolnick is currently working with his band, Exhibit A, as well as with Savatage. In addition to gaining notoriety as the author of this column, Alex was a founding member and driving force behind Testament.



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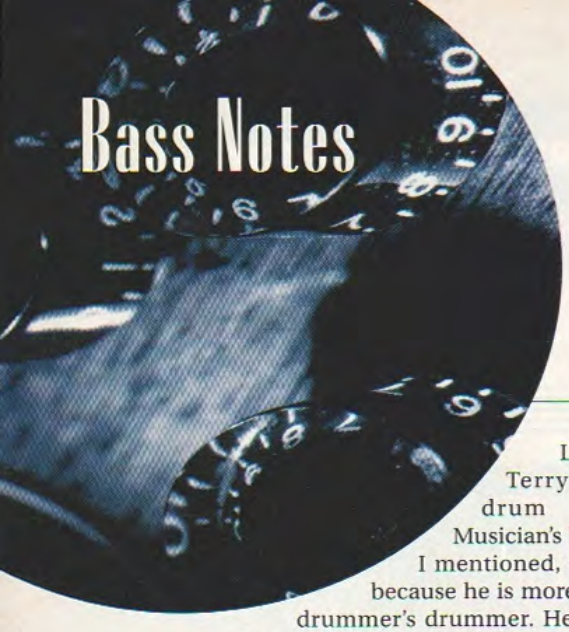

Bass Notes

by Tony Franklin

SOMETHING UNIQUE

Last month I talked about Terry Bozzio's dazzling solo drum performance at the Musician's Institute in Los Angeles. As I mentioned, he warrants our attention because he is more than just a drummer or a drummer's drummer. He is a *musician's* drummer who steps into uncharted territory, which makes him an innovator as well.

I enjoy examining the habits of innovators, for ultimately I believe that we are all innovators, and each of us has something unique to offer to the world. I have heard it said that if you want to become a good artist it's helpful to associate with good artists; just as to become a successful business person, you should associate with good business people. For musicians it isn't always possible or practical to hang out with the best musicians in the world, but thankfully we can check out their shows, listen to their music, read their lyrics and meet them in the pages of magazines such as this one.

What is it that drives Terry Bozzio or anyone to create something so different, so uniquely their own? Terry has obviously been through a lot of training: his delivery, competence, and professionalism are impeccable, and exhibit his level of experience. As Samuel Johnson said, "Great works are performed not by strength, but by perseverance." Greatness is ever evolving.

A good friend of mine told me a story of how, when he was 10 years old, his father brought home a copy of *Led Zeppelin II*. His father was obviously a rocker, because he played the album at full blast. Apparently everyone was raving about "Whole Lotta Love" and its unbelievable middle section with sensual vocal moans, whining guitars, delays, and percussion. We all know it by heart now, but back then it was unheard of. Nobody had ever done anything like that. We could say that Pagey and the boys hit a lucky streak, but the truth is that they'd each been playing for many years before that time. We know of Jimmy's studio days and time spent with The Yardbirds, and of the meeting between him and the other future members of Zep. By the time *Zeppelin II* came out, they'd been working on their stuff together for years. "Whole Lotta Love" has since taken its place in the classic rock and roll repertoire—I even saw it in a fake book (it was squeezed in between "Who's Sorry Now" and "Why Do Fools Fall In Love?"). That song, and the innovation in that song, influenced a whole generation of guitarists and set new standards for the many musicians who followed.

There have been similarly monumental landmarks by many musicians along the way, dating back to classical times: Mozart, Beethoven, Stravinsky (who ran for his life when *Rites Of Spring* debuted), Glenn Miller, Gene Krupa, Elvis, The Beatles, Hendrix, Jaco Pastorius . . . to name just a few. Many of these greats were once frowned upon, even despised. When The Beatles performed at the Hollywood Bowl in 1965, Channel 7 News in Los Angeles had to hire a couple of teenaged reporters because none of the existing staff "got it." The Beatles are now the classical music of the future—classic in the sense that they will stand the test of time.

All of these artists undoubtedly spent many hours woodshedding, consciously or unconsciously working towards what they would ultimately become. Driven by some indescribable force, they may not have known what they were working towards, like many of us. The key, of course, is to keep moving forward. While it's true that not all of us can be Mozart or Elvis, we each have our own part to play, and it is our duty to play it well. I know that I've sometimes put things off because I didn't know if it would be worth it or because it just seemed too big to get into. But as I get older, I've realized that if I don't at least attempt those things, I'll live my life feeling incomplete or unfulfilled. So, I have some words by an unnamed author pinned to my wall which, as I read them, seem to have deep relevance and meaning in my life. Read them, and "just do it."

Until one is committed there is hesitancy, the chance to draw back, always ineffectiveness. Concerning all acts of initiative (and creation), there is one elementary truth, the ignorance of which kills ideas and splendid plans.

The moment one definitely commits oneself, the Providence moves too. All sorts of things occur to help one that never would have otherwise occurred. A whole stream of events issues from the decision, raising in one's favor all manner of unforeseen incidents and meetings and material assistance, which no man dreamt would have come his way.

Whatever you can do, or dream you can, begin it. Boldness has genius, power and magic in it—Begin it now.

John Lennon said, "There's nothing you can do that can't be done," but the Gershwins said, "It ain't what you do, it's the way that you do it." Considering there are only 12 different notes (in the Western scale, anyway), the variety and scope that has been achieved is mind-boggling. Within them, you have something unique to offer.

Tony Franklin has played with The Firm, Blue Murder, Roy Harper, Glenn Hughes, David Gilmour and many more. He is renowned for his fretless work and was one of the first to bring fretless bass to the rock arena.

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TRACKS

THE ROLLING STONES
Stripped (Virgin)

PERFORMANCE: Relaxed and playful **HOT SPOTS:** "The Spider And The Fly," "Slipping Away," "Little Baby" **BOTTOM LINE:** Stones raid the archives, power down and find new life

Once the leader of the pack as "the world's greatest rock and roll band," The Rolling Stones had become uncomfortably predictable and trapped in their arena-sized persona over the course of the last decade's albums and tours. And though unplugging for *Stripped* is hardly an original move (leaving only Green Day and Black Sabbath as bands yet to go acoustic), the idea of digging into the Stones' mammoth archive (essentially skipping everything since 1973's *Goat's Head Soup*) infuses the album with a playful, resonating and rootsy life.

The album features 14 tracks recorded live either in concert or rehearsals, and the arrangements are mostly acoustic, with Keith Richards or Ron Wood occasionally donning an electric guitar to add a touch of classic Stones grit. (The disc also includes some dubious CD–ROM-enhanced material, including videos, brief interview segments, and a repeat listing of album lyrics, which are already in the CD booklet.) The entire affair is buoyed by a sense of fraternal bonding as the band looks back to its origins as a blues band. That comes through in the interplay of Richards and Woods' ringing fretwork (there's probably more picking here than on any other Stones album), in the playful vocals and harmonica of Jagger, in Charlie Watts' ever-propulsive drum work, and in the selection of tunes that more than spells out the band's roots in country and blues.

Archival gems like "Shine A Light" and "The Spider And The Fly" shine as if newly written. Warhorses such as "Let It Bleed" and "Street Fighting Man" show new colors and emotions in these toned-down, countrified versions. Covers of Bob Dylan and Willie Dixon tunes reinforce the sense of historical context the Stones have never lost. And on his one vocal turn (the only "modern"-era track, "Slipping Away" from *Steel Wheels*), Richards has never sounded better or more into lifting the torch. Any revelations here are minor ones, but *Stripped*'s likely significance is that it should send '90s-era listeners back to explore the Stones' early records with new respect and insight.

—*Buzz Morison*

KING CRIMSON
B'Boom: Official Bootleg

THE LEAGUE OF CRAFTY GUITARISTS
Intergalactic Boogie Express

ROBERT FRIPP
A Blessing Of Tears
(all Discipline Global Mobile)

PERFORMANCE: Guitars on the edge of insanity **HOT SPOTS:** "Red," "The Cathedral Of Tears," "Groove Penetration" **BOTTOM LINE:** Fripp outdoes himself (and probably knows it)

Released on Robert Fripp's own Discipline Global Mobile label, these three daring discs reaffirm why Mr. F. remains rock's bravest guitarist. The best of the bunch is the live *Intergalactic Boogie Express* by Fripp and his all-acoustic League Of Crafty Guitarists. Formed with students from his Guitar Craft seminars, the League is a wonderfully tight unit that can perform complex Crimson-like runs with gorgeous precision, as well as conjure up acoustic tones ranging from slap bass to chiming soprano guitar. "Rhythm Of The Universe" commences with the kind of gamelon-like patterns that '80s King Crimson found so attractive, as well as employing a fair share of dark, demented chords—a Fripp/Crimson trademark. The other nine players in the League are wonderfully gifted, able to run through self-penned compositions, beautiful Bach pieces, and even a ripping version of "Wabash Cannonball," replete with high-speed bluegrass picking (yes, this *is* Robert Fripp's project). Just when you thought guitarmanship was dead, this album proves that it's alive and well in the hands of The League Of Crafty Guitarists. Bravo, gentlemen.

Despite last year's less-than-overwhelming King Crimson reunion on *Thrak*, the live double-CD *B'Boom: Official Bootleg* should rectify any fears that the band has lost its twisted touch (FYI, it was recorded via DAT right off the mixer in order to beat the bootleggers, as its title suggests). The improbable but always intriguing combination of Fripp's drone guitar and Adrian Belew's chorus-laden arpeggios and contorted leads is in full force here, as is the twin bass/Stick attack of Tony Levin and Trey Gunn. From the burning "Red" to "VROOOM" to "Larks' Tongues In Aspic," the revitalized KC kicks out the jams, albeit in the sickest, least socially acceptable way possible. Fripp wouldn't have it any other way.

Finally, *A Blessing Of Tears: 1995 Soundscapes, Volume Two, Live In California* (how's that for an understated title?) is the direct inverse of Crimsonesque Fripp, this time spotlighting his famed tape-loop experiments, known humbly enough as "Frippertronics." Entirely improvised, the music contained on this disc is so impossibly beautiful that it almost defies description. Tonally, there's little here that resembles "guitar," sounding more like a Mellotron (a Fripp favorite) or a decent string preset on a keyboard synth. Nevertheless, if you want to hear Fripp playing psycho axe runs, check out either of the previously mentioned discs, but if you want to hear him taking the guitar into realms of the sonic unknown, *Blessing* should be your choice. Any way you go, you're in for a total Fripp treat. —*Pete Prown*

VARIOUS ARTISTS
Saturday Morning: Cartoons' Greatest Hits
(MCA)

PERFORMANCES: Appropriately animated **HOT SPOTS:** "Jonny Quest/Stop That Pigeon," "Gigantor," "Scooby-Doo, Where Are You?" "The Tra La La Song (One Banana, Two Banana)" **BOTTOM LINE:** The ultimate slacker party record

It's a match made in heaven, but conceived in the TV-addled mind of *Saturday Morning* producer Ralph Sall: pair theme songs from Saturday-morning cartoon shows with 19 alternative-rock bands/spokespersons of the slacker nation.

Most of the musicians in the bands that Sall solicited needed little prodding to step to the mic and wail away at these cheesy, sugar-coated pop songs; the cast of twentysomethings (with three exceptions: Violent Femmes, Butthole Surfers and the ultimate cartoon band, the Ramones) grew up on shows like *The Bugaloos*, *The Banana Splits Adventure Hour* and *Hong Kong Phooey*. Liz Phair is

teamed with Material Issue on the opening "Tra La La Song" from The Banana Splits, a version that hits its alternative-buzz groove and kicks some furry butt.

From there, with only minor missteps, *Saturday Morning* rocks with an energized sugar rush. Sponge impresses with its version of "Go Speed Racer Go" and some fitting Brian May/Queen guitar work, while Matthew Sweet, with help from guitarist Richard Lloyd, wraps his edgy pop style around "Scooby-Doo, Where Are You?", Butthole Surfers interpret "Underdog" in typically wry, drug-hazed fashion, and Helmet absolutely bakes "Gigantor" with a mid-song metal-riff break as heroic as the show's flying robot.

Other high points include radical rockabilly trio Reverend Horton Heat's outer-space boogie guitar on "Jonny Quest/Stop That Pigeon," the simpatico pairing of the gonzo Violent Femmes with "Eep Opp Ork Ah-Ah (Means I Love You)" from *The Jetsons*, and Tripping Daisy's psychedelic version of "Friends/Sigmund And The Seamonsters." And just as some of these TV shows were superficial duds watched only by the slackest of slackers, so too are theme covers by Collective Soul, Dig and The Murmurs. Think of those tracks as Barbie/G.I. Joe commercials and hop up for another bowl of Sugar Smacks (or a beer) before Sublime comes on with its dub version of "Hong Kong Phooey."

—*Buzz Morison*

MICHAEL LEE FIRKINS *Chapter Eleven*
CRAIG GOLDY *Better Late Than Never*
GREG HOWE *Parallax*
THE INTERGALACTIC FUSION EXPERIENCE WITH RICHIE KOTZEN (all Shrapnel)

PERFORMANCES: From the crazy to the sublime **HOT SPOTS:** Most of Firkins, some spots on the others **BOTTOM LINE:** The state of shredding in 1996 from Shrapnel's workshop

The bustling burg of Novato, north of San Francisco, has been something of the Silicon Valley of shred guitar for more than a decade, thanks to the unflagging efforts of record "mogul"/frustrated guitarist Mike Varney and his Shrapnel Records label. A recent batch of four Shrapnel releases offers a glimpse at state-of-the-art shredding as well as the range of sounds and styles that have evolved in the guitar's instrumental realm.

Chapter Eleven, Michael Lee Firkins' second solo album (he also recorded an album with the now-defunct Howling Iguanas), best combines all elements of a superior, guitar-led, rock-based instrumental album: tasty playing, sympathetic backing, excellent melodies and songwriting, stylistic variety, and a distinct personal voice throughout the entire session. This Wunderkind guitarist, originally from Omaha, Nebraska, mixes blues, country, jazz and rock in a way that manages to avoid sounding like the Dixie Dregs, and he never fails to surprise and stun with his multifaceted, controlled fretwork. Whether low-brow country boogie, wicked pseudo-bluegrass, pure pop-jazz fusion, or a wah-wah blue-funk amble ("Baci Boy Blues"), Firkins is always on the money, making for one of the best and most unpredictable albums Shrapnel has issued in ages.

Craig Goldy, a former guitarist in Dio and Giuffria, offers the most out-there set, an album of progressive grunge/metal on which he plays almost everything, including lots of orchestral synths. *Better Late Than Never* is a noisy, densely layered affair, haunted by a musical dementia and oodles of Goldy lead work that flashes back to the height of mid-'80s monster metal. His lumbering, bestial works of guitar skronk take some digesting, but are among the heaviest things Shrapnel has produced.

Greg Howe and Richie Kotzen recently recorded together on the high-test *Tilt* album, and both were inspired to follow up that hyper-funk session with solo sets of their own. Howe's *Parallax* is a prototypical Shrapnel affair: totally predictable but amazing funk fusion on which the guitarist exhibits all of his trademark speed, dexterity and loosey-goosey way with themes. Nonetheless, there isn't a great song on the album, and as wicked as his ripping is on tracks like "Howe 'Bout It," "Time Off" and the Joe Satriani-esque romance of "On Sail," by the time you get to the fusion foot race of "Roundhouse," you'll be winded.

Kotzen, on the other hand, at least is more experimental—he tries to be unpredictable and invoke the guitar sounds of players from Jimi Hendrix to Al Di Meola while continuing his attempt to define his "Inner Galactic" fusion style. In fact, his and Howe's albums show that what '70s Black Sabbath has meant to hard rock in the '90s also holds true for the '70s work of the Return To Forever/Mahavishu Orchestra clan for '90s guitar instrumentalists. Alas, Kotzen tags two of his attempts at soulful vocals on to the end of his *Experience* (the last a poor imitation of Jeff Buckley's quaver), reminding the listener of Rule #1 of a good shredding experience: Shut up and play yer guitar.

—*Buzz Morison*

Fast Tracks begins on following page

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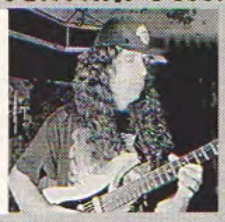
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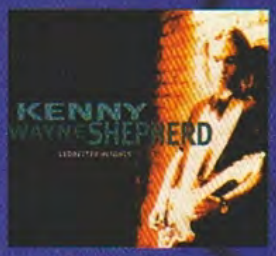

Shepherd, hailing from Louisiana, is an 18-year-old devotee of Stevie Ray Vaughan, a precocious blues-rocker whose debut has been tearing up the blues charts. The album is full to overflowing with Shepherd's tasty, soulful, thick-toned playing, but also displays weaknesses in his songwriting (not unexpected) and in the backing of a band and producer who encourage Shepherd to indulge his excesses rather than cut to the chase. And why do blues-rockers insist on using singers like Corey Sterling, whose vocal histrionics and pseudo-soul drain these tracks of honest emotion? At least Shepherd's got room to grow—and to outgrow some of his sidekicks.

GOLDEN SMOG
Down By The Old Mainstream (Rykodisc)

The band-member names listed on this album of rough-hewn country rock won't be familiar, but the voices and modern-rustic sound will be, if you've been in on the '90s resurgence of Byrds/Burrito Brothers–style roots rock. Golden Smog is a long-running Minnesota-based side project of various members of Soul Asylum, Wilco, the now-defunct Jayhawks, The Honeydogs, and Run Westy Run. You may recognize the singing of Wilco's Jeff Tweedy, ex-Jayhawk Gary Louris, or Soul Asylum's Dan Murphy (and Dave Pirner, who appears on one track), but Golden Smog's rumpled mix of acoustic and electric rock and country rests in an undefinable middle ground where the aforementioned bands all tread.

CALIFORNIA GUITAR TRIO
Invitation (Discipline)

The three acoustic guitarists in this trio (none of whom are from or live in California) met in a class taught by Robert Fripp. After several tours with Fripp's League Of Crafty Guitarists, Bert Lams, Hideyo Moriya and Paul Richards banded together to present their esoteric (and Fripp-influenced) blend of classical, jazz, rock, country and blues. This is the trio's second album, and the dense interplay of the three guitarists, whether playing Bach, The Ventures' "Apache" or the original aural journey "Train To Lamy Suite," is striking—and crafty.

JOSH CLAYTON-FELT
Inarticulate Nature Boy (A&M)

Clayton-Felt, formerly of School Of Fish, holed up in his L.A. treehouse/studio for a couple of months last year; the result is *Inarticulate Nature Boy*, an album of sprawling pop rock that sounds more like the hooky craftsmanship of Squeeze or Crowded House than his former band. Clayton-Felt plays every lick on the album, often in the tradition of Todd Rundgren and such '90s-era runts as E. While occasionally long-winded and self-absorbed, Clayton-Felt never is less than entertaining and melodically inspired.

GOD LIVES UNDERWATER
Empty (American)

As does the band Live, the members of God Lives Underwater hail from small-town Pennsylvania; Perkiomenville, to be exact. Maybe it's a result of coming from a town that sounds like it was founded by hyperactive males, but GLU mainmen David Reilly and Jeff Turzo have fashioned an impressive mix of industrial/noise power, cool rock guitar parts and hooky, propulsive pop melodies on *Empty*, their official debut. Reilly's voice has a touch of Layne Staley's fine whine, too, giving the confused lyrics painful resonance and the album a sufficiently high angst quotient to hook mind and body.

Continued on page 168

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IOR UPDATE

Recently some of the featured artist on the IOR have been Jeff Beck, James Byrd, Dick Dale and Carlos Santana.

Jeff Beck talked about his love of the American car. He also talked about his recent tour with Santana, which was his first since 1989, when he went out with the late Stevie Ray Vaughan. In addition, he mentioned that he's working on another album with drummer Terry Bozzio and keyboardist Tony Hymas.

Carlos Santana spoke of what it's like to meet and play with musicians that he was influenced by as a young kid – such as B.B. King and John Lee Hooker. He also mentioned his friend, Rock promoter Bill Graham and what a big influence he was on him as a performer.

We interviewed James Byrd, from his home studio in Seattle, discussing his new release "Son of Man" on Shrapnel Records. He talked about his unique way of writing and recording, and why that works best for him. Our show, on Dick Dale, included part two of our interview we did with him during last year's NAMM show. We played his classic tune Miserlou along with tracks from his recent CDs.

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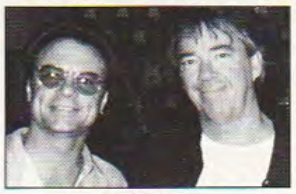

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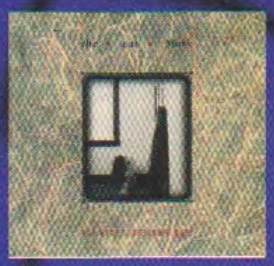
FAST TRACKS

Continued from page 166

THE CAT MARY

Her High, Lonesome Days
(Orchard Music Group)

Remember Danny O'Keefe and his 1972 hit "Good Time Charlie's Got The Blues"? Well, me neither, but the trio with the ungainly name The Cat Mary recalls that singer's jazzy acoustic folk-rock, as well as early James Taylor or even Loggins & Messina. While singer/guitarist/songwriter Andrew Markham's voice is a bit cloying and his lyrics verge on excessive and precious, his handiwork on dobro and guitars can't be called into question. The music might be a folksy throwback but the band's debut glimmers with the crystalline sheen of '90s recording technology.



THE RUGBURNS

Taking The World By Donkey **(Priority)**

As evidenced by their name and the title of their new album, The Rugburns opt for humor over angst in most everything they do, which makes this San Diego group something of an alternative-rock novelty. Even so, the folk-rock quartet most famous for its single "Me And Eddie Vedder" is trying to be more than a one-joke band, and head Burns singer/songwriter Steve Poltz and guitarist "Dr." Robert Driscoll mix the serious with the silly on *Donkey*. They also mix roughly strummed acoustic ditties like "Wandering Eye" with harder-edged rockers such as "War" and "I'm Dirty" to give the album expanded credibility, which they then shatter with a throwaway track like "Pile On The Hangover."

SAIGON KICK

Devil In The Details
(CMC International)

Those who were disappointed in the last Extreme album should check out the latest from Saigon Kick. While always having stylistic similarities to Extreme, the new Saigon Kick features guitarist/keyboardist Jason Bieler on lead vocals (Matt Kramer having left in 1993) and spectacular new guitarist Pete Dembrowski (i.e., Nuno II). The band's fourth album jumps all over, from power metal to Beatles/King's X-ian ballads, and boasts immaculate, richly detailed arrangements that give it a sharp, edgy feel—something that's missing from much mainstream hard rock these days.

Continued on page 170

JAM YOUR GUITAR!

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Van Halen – Balance

The matching folio to the new, best-selling album from rock's most enduring band. Ten songs in all, featuring the hit singles "Don't Tell Me (What Love Can Do)" and "Can't Stop Lovin' You," plus: The Seventh Seal • Balu-chitherium • Big Fat Money • Aftershock. Includes a full-color fold out and a new interview with Eddie Van Halen.

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Best Of Soundgarden

A collection of 13 of their biggest hits, including: Black Hole Sun • Fell On Black Days • Rusty Cage • Big Dumb Sex • Spoonman • and more.

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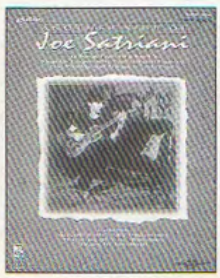

Another Side Of Joe Satriani

A collection of 12 songs highlighting the guitar wizard's amazing fingerstyle, two-hand tapping, flat-picking, and arpeggio techniques. Features: Rubina's Blue Sky Happiness • Thinking Of You • Baroque • Tears In The Rain • and more.

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Primal Slayer

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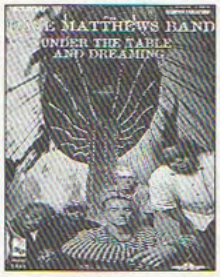

Dave Matthews Band – Under The Table And Dreaming

Features all 12 songs from the smash album, including: What Would You Say • The Best Of What's Around • Ants Marching • Warehouse • plus photos, Dave's comments on the songs, and more!

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Joe Satriani

The 12-song matching songbook to the hot new album, including: Luminous Flesh Giants • (You're) My World • plus an extensive new interview with Joe.

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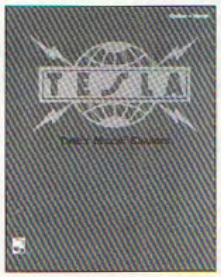

Tesla – Time's Makin' Changes

The matching folio to this rockin' band's new 15-song greatest hits album. Includes: The Way It Is • Love Song • What You Give • Modern Day Cowboy • Mama's Fool • Edison's Medicine • and more, plus the new song "Steppin' Over"!

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Through Different Eyes – The Music Of Fate's Warning

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Current Alternative

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FAST TRACKS

Continued from page 168

WALT MINK
(Atlantic)

Walt Mink guitarist John Kimbrough is definitely a student of the Jimmy Page school. On the other hand, vocalist/lyricist Kimbrough is more a student of the Paul McCartney school. Those redoubtable influences, as combined on this Midwestern trio's long-awaited followup to 1992's *Bareback Ride*, make for a severe alternative buzz on a dozen churning and riff-twisting three-minute songs glossed over with those sweet, slightly psychedelic vocals. You'll swear the guitar melodies of "Overgrown" or "Little Sister" came straight off *Houses Of The Holy*, while the acoustic dream-pop of "Settled" or "#246" sound like garageland-Americanized XTC.

THE FREEWHEELERS
Waitin' For George (American)

The Freewheelers share more than producer George Drakoulias with labelmates The Black Crowes; this careening quintet also shares a love for the music of the early '70s, but instead of updating The Faces, singer/guitarist/songwriter Luther Russell flashes back to vintage Joe Cocker. On their debut, The Freewheelers get the soul/rock/blues party started by adding all manner of horns, percussion and female backup singers, greating a genuine '90s simulation of the *Mad Dogs And Englishmen* sound. And while Russell's coarse-grade voice is no match for Cocker's sublime rasp, his band does create some mighty fine reeling rock & soul.

BLUE MOUNTAIN
Dog Days (Roadrunner)

The description "country-rock trio from Mississippi" won't mean much here because, well, there haven't been many country-rock bands from Ole Miss. Blue Mountain fits in with such '90s roots revisionists as Son Volt and the Jayhawks, but with an even simpler and more direct strumming style, and is led by the singing duo of Cary Hudson and Laurie Stirratt. When Hudson cranks his guitar and gets crusty, Blue Mountain recalls Neil Young's earlier days with Crazy Horse. When the trio goes acoustic, Gram Parsons comes to mind. That's a hard combination to beat.

NAPALM DEATH
Diatribes (Earache)
Greed Killing (Earache)

Unorthodox has always been an apt description of England's Napalm Death, one of the first death-metal bands, if not the very first. The group has gone through so many lineup changes that there isn't a single original member left (bassist Shane Embury is the senior member). As a preview of its new album, *Diatribes*, these masters of growl-and-groove mosh issued the *Greed Killing* EP, which includes two *Diatribes* tracks, some live stuff, and four non-album tracks. But the manic riffing and exquisitely elastic rhythms come together on *Diatribes* with Mark Greenway's nasty throat-cancer bark for a classic, more all-embracing concussion of Napalm's sonic violence.

TAB BENOIT
Standing On The Bank (Justice)

Benoit continues to lay back in his own comfortable niche of bayou blues and rock on his third album, a session recorded live to 2-track. The resulting crispness and energy of these tracks supply Benoit's music with a notable lack of pretension or affectation, and Benoit's playing is always emphatic and spirited. Half the tracks are originals, but they mimic the timeless styles of delta and Texas blues, and his choice of cover artists encapsulates the Louisianan's style: Leon Russell, Blind Lemon Jefferson, Willie Dixon, Don Nix, and Willie Nelson.

JORMA KAUKONEN
The Land Of Heroes
(American Heritage/Relix)

Returning to the studio for the first time in 11 years proved a prescient move for Kaukonen; shortly after the release of *The Land Of Heroes* his old band Jefferson Airplane was voted into the Rock and Roll Hall of Fame. Kaukonen flashes even further back on *Heroes*, a mostly acoustic session of rural blues and folk on which he dazzles with his nimble fingerpicking on several custom Gibson guitars. The music recalls Hot Tuna, but Kaukonen's partner throughout this album is guitarist Michael Falzarano, not Tuna's Jack Casady.

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JACK LOGAN & LIQUOR CABINET

Mood Elevator (Medium Cool/Restless)

Full-time small-motor repairman Logan became a critic's darling in 1994 when the repertoire of 600 rootsy, garage-quality songs the 35 year old had written were distilled onto the 40-track, two-CD *Bulk*. Logan has since reformed his band, the appropriately named Liquor Cabinet, and he never stopped writing his tales of loneliness and bewilderment, 17 of which make up *Mood Elevator*. His rough-hewn band runs like a much repaired LTD behind him as he croaks/croons his tales, which have more impact and heft here due to their compactness and short-stroke power.

LIFE OF AGONY

Ugly (Roadrunner)

The New York hardcore underground is far from subterranean these days, considering the rash of bands like Life Of Agony that have been "discovered." This four piece exhibits a case of contemporary metal schizophrenia on its second album, veering from White Zombie-ish cartoon anthems to the Tad-like slogging grindcore of the title track to the comparatively chipper, hook-laden "Let's Pretend." Keith Caputo's throat-straining can get tiresome, but his bandmates, including riff-savvy guitarist Joey Z., keep the karma crashing. The band members' looks help define the group's split personality: two guys look Rob Zombie, the other two could be in Helmet.

VARIOUS ARTISTS

Rattlesnake Guitar: The Music Of Peter Green (Viceroy Music)

The late English guitarist Peter Green founded Fleetwood Mac as a blues band, but after he left the Mac in 1971—for religious reasons—neither he nor the group were ever the same. This two-CD tribute features 29 tracks using 87 musicians, many of whom are among the most venerated (and crusty) of British blues-rockers. While no tribute can provide an unending stream of gems, the spirit of Green's profound blues-guitar work and songwriting comes through, and stellar performances are turned in by the likes of the late Rory Gallagher, former members of Foghat, Luther Grosvenor, Savoy Brown, Harvey Mandel, Southside Johnny, Snowy White and Larry McCray, among others.

—*Buzz Morison*

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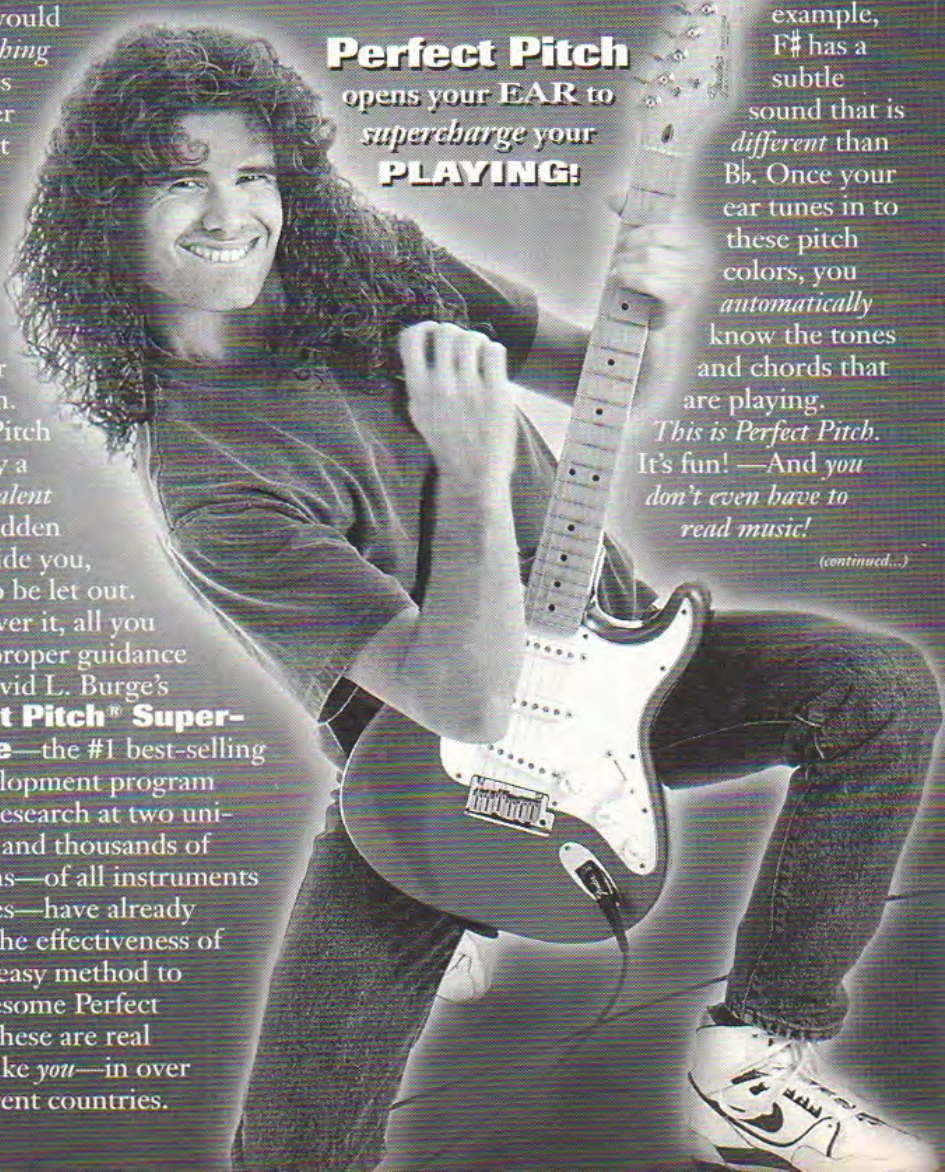

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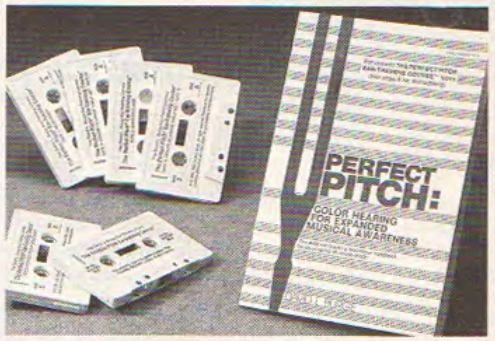

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Continued from page 81

quick glimpse into Belew's style merits close study.

At 1:14 the mood shifts suddenly to an eerily light-sounding arpeggio section in 7/8. Notice we've tabbed the notes in the "Guitar Craft" tuning of C G D A E G, low to high. You can perform it this way or with standard tuning (just don't let Fripp catch you), because the hard thing here is not the notes, but the 7/8 meter and the syncopation that occurs in the second half of the bar. Be careful not to rush this section—either coming in or going out. The pulse (quarter note) remains constant. After you get the notes under your fingers, take a look at the chord analysis. Not your typical I-IV-V, eh?

If you've ever wanted to tackle Crimson, either from a technical (playing) approach or an analytical (aural and visual) one, you couldn't do better than to start with this piece. It has all the elements of Crimson represented, yet it's not so long, maniacal and virtuosic that it is beyond mortals. It's rather sparse and elegant, but that doesn't mean it ain't a hairy endeavor to undertake. It is, but one well worth the effort.

Stone The Crow

Down plays a fairly melodic and laid-back figure for the verses and then brings in a distorted, full-chord press for the song's chorus. The verse riff takes twists and turns, helped along by hammers, pulls, slides and bends. The two rhythm guitars (arranged here as Guitar I) show a level of intricacy not usually found in a backing figure. Guitar II plays a contrasting figure (Riff A) beginning in bar 5 that features higher and longer notes in a stratum slightly above Guitar I's. This figure is modified somewhat when the vocals enter but both guitars retain essentially the same character: a low guitar playing active, 16th-note-driven figures with a high, melody guitar above it playing slow-moving and stationary lines.

The chorus sees a switch to half-time feel and all guitars play in a powerful chordal style. Here, the rhythms are in quarter and half notes, with the 16th-note rhythms used only for percussive effects (indicated by the *x* noteheads) or for the melodic one-beat riffs at the end of every other bar. In the chorus, as in the verse, Down uses a two-bar chord progression repeated four times.

The layering of guitars gets quite thick at the second and third verses, where the four guitars that were present on the chorus have now clearly established themselves as independent voices. The guitars playing harmonics (Gtrs. III and IV) first play in unison and then diverge into a harmony.

Two new guitars (Guitars V and VI) become the twin lead guitars of the solo section. Again, they start out in unison and diverge after two bars. They play pretty much with equal activity and range—meaning no one guitar dominates or is subordinate to the other. They converge briefly for bars 9 and 10 before splintering off again into the same character of soloing that had preceded their union. Both parts feature inventive soloing in a medium-four groove. There are plenty of 16th-note runs, bends, slurs, and triplets to test your chops, but the tempo is slow enough to be accessible, even if you have only modest technique.

Children Of The Grave

If Metallica or Anthrax played this song, the tempo would be ratcheted up to about twice or three times the original speed. Since it's Sabbath, there was still an effort to retain some intelligibility, both in the lyrics and in the playing. The low-note riffs and pentatonic soloing are well within the grasp of moderately accomplished guitarists. Look how simply yet ingeniously Tony Iommi fashions the verse riff (a variation of Rhythm Figure 1). He keeps a steady E flowing in alternating eighths and triplets. When he plays the triplets he includes the octave E (played on the 5th string, 7th fret) for a coloristic change. All the notes are palm muted, however, until we get to the two-note G5 dyad at the end of bar 2.

At the interlude (2:09) Iommi shifts to a melodic motif that uses five notes of the E blues scale: E G A B♭ B (he omits the D). The band then proceeds to a non-vocal, half-time-feel section comprised of slow-moving power chords.

Iommi takes an "interesting" approach to the solo, in that he has two lead guitars going simultaneously. There's no effort to coordinate them, save for the first four bars where they play in unison. Both parts are played in 12th-position E pentatonic minor (E G A B D) with occasional uses of the blue note, B♭. Iommi keeps up a furious pace in both guitars, and the result is aural cacophony. Not known as a great soloist, Iommi nevertheless delivers a long and cohesive onslaught of blues-based eighth-note triplets.

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This is Tom Scholz on grunge:

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Nevermind: "Smells Like Teen Spirit"
Main Riff: |F F *scratch scratch* B♭ B♭|
|A♭ A♭ A♭ *scratch scratch* D♭ D♭|

This is Tom Scholz on punk:

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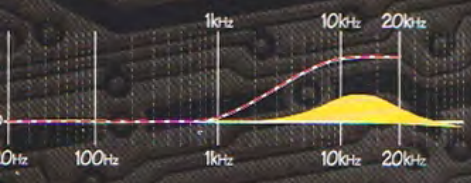
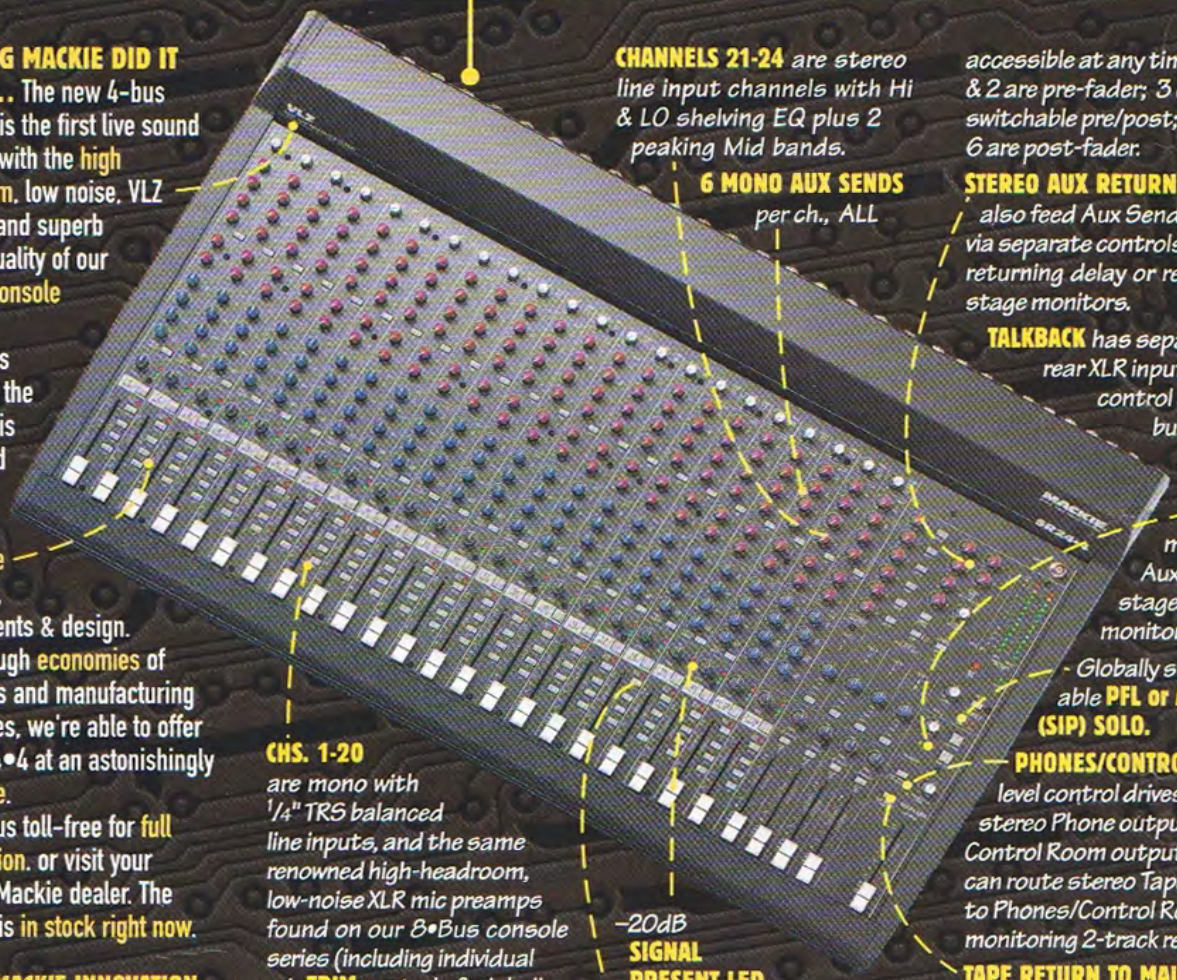


affecting lower treble octaves like Hi shelving EQ does (red line). You've gotta hear AIR to believe the "high fidelity" effect it has on PA systems, especially those with horns and compression drivers.



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